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(Continued over)

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" . . . Robin Hood's bag appears—though not clearly—in a book of mine called 'Mary Anerley,' wherein I wandered a little too far North. At present I am busy with familiar places for Harper of next year, & times which are not altogether immemorial. I hope you are also busy with a bright pen—brighter than mine, which is getting very rusty." Etc.

"My faithless missel has 'mizzled' with this change of weather. I am terribly back with my 'Alice Lorraine' & am sure to muddle it desperately."

" . . . Let me thank you well, for sending me your very clever book. I call it that, because I know it to be so—more I cannot yet say, because (most excellent reason) I have not read it. But my wife has; and I go by her verdict. My own opinion (such as it is) will be formed when I am off with my present job. I *fear* to read your book yet, I might unconsciously steal ideas, expressions, or I know not what of treasure, in the present tumultuous & piratical state of my wits; wh. go woolgathering now, to any extent (mixture of metaphors, strictly legitimate, in the anguish of polishing off one's heroine) & wh. at intervals of psychological neuralgia, come back, most thoroughly shorn & shivering, much worse than the sheep of the little Bo-peep.

"As you so kindly permit me, I hope to imbibe a little sanity (when I get to the climax of perturbation) by calling upon you, some Sunday ere long, at the early hour first proffered (by the bye, why do novelists love that word, as so very much finer than 'offered' just as how they all say *subserve* instead of *serve*) & 'elect' instead of *choose*?—Also a thousand other elegances. But I shd. not ask you; as don't do such things; unless I am much mistaken." Etc.

(Continued over)

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" I ought to have written to you ere this; but what with the printers, the papers, carpenters, etc. (who have recovered from their Easter carouse) my life is at present a Moil & Maëlstrom. And the printers through 300 pages expressed the letter H thus 'H' 'W' or by way of variety W. or X. There were really hundreds of them; the corrector of the press considered them correct and devoted his energies to the criticising of my English, or my historical accuracy. e.g. he discovered that I was wrong in speaking of 'Lord Wellington' in 1812, as the 'title was not conferred until 1814' wh. I reply that he means the Dukedom; Viscount Wellington 1809, after Talavera, Marquis of Wellington, 12-13 &c., &c. Then he observes that I may not call a man 'the rogue to Bramber' in one part & 'the rogue at Bramber' in another; failing to see that the former expression is that of my pigsticker, & the latter is my own! And so on, ad infinitum. At last my patience was worn out, & I begged him to go to ———, a capital H if he knew one, when he saw it. But all this, doubtless, you have experienced, & the bliss of having your words spelled wrongly, when you have been most particular to get them right. Crowded as I am with work, I have all Vol. 3 to 'revise' because of that corrector's crassness." Etc.

" . . . Your good words for Clara will almost make me reconsider the subject. I thought she was generally despised though I know two people who prefer her to the more popular Lorna. You might be amused by seeing how the Saturday proved the author to be an authoress, & if I can find the old cutting, I will enclose it.

" The Tauchnitz arrived last night & I am greatly pleased to have it. I need not defer acquaintance with it as in the flurry of my finish I was forced to do with 'Under Seal.' The beginning is very good & spirited I think, I like it better so far than 'Under Seal.' The artists seem to me to be capital." Etc.

" . . . I am truly pleased that you like 'A. L.' & trust that your kindness may hold to the end, through my rather bold measure with the heroine.

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" . . . Many thanks for your kindness about A. L. Only one review has mauled me so far; & that is in the 'World' of Wednesday. It condemns the very points chosen for especial praise in the Pall Mall of that same day. Meanwhile the book is running well." Etc.

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". . . I am far from liable to be gloomy yet there are times when I glance back to earlier days I am almost tempted to cry aloud with Burns 'Had I to gude advice but harkit.' The place which a love of poesie has filled in my heart might have been supplied by some more profitable thing, but I was bred in a lonely place, painting and sculpture seemed something like the work of sorcery and unattainable and as my trade presented nothing to please my ambition I was fain in my twenty first year to woo the more accessible muse of homely country rhymes.

"You will be pleased to hear that a second edition of my dramatic story is called for. I have endeavoured to profit by the remarks of some kind friends in making amendments. But it is only in trifles that a story can be mended, once wrong and ever wrong, at least the proverb holds good with me. I wish to try another native story, and when once I have made a rough sketch or model I shall endeavour to acquit myself as well as I may, probably something like a dramatic romance in blank verse interspersed with lyrics would be more in my way than anything else." Etc.

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In the remaining letters, which are of equal importance, Darley refers to Charles Lamb; gives a long criticism on Gainsborough's "Blue Boy" and "Cottage Door," which were exhibited at the British Institution in 1834, and sends his pamphlet "Nepenthe" in return for eight volumes from Cunningham, being probably his edition of Burns with the "Life."

"I have looked over your lists of Poets, and even had I all my recollections about me, could scarce add another good name to the number. I would perhaps be cruel to congratulate you on knowing so many. Full one half of them, we shall both agree, are less fit for Olympus than the Paradise of Fools. But being compelled to keep square with Johnson, I acknowledge you can scarcely get rid of them. This is the fruit of having to cater for the public swallow. When Leviathan is to be fed, we must heave in bushels of garbage, or the great bathos of his stomach would never feel itself filled. Had we to make our own list, it would be far different. No ingenuity can erect a noble structure on the base of Johnson. Taking so low a standard do what you will the work, if carried out, would be less like the *Lives of the Poets* than the *Lives of all those who ever writ verses*. What of good may be done on such a plan I know no one more capable of effecting than yourself, but it is not an employment I fear much more congenial to your tastes than my own.

"You conceive yourself no doubt obliged to exclude from your list all who have never written any but dramatic poetry. Else wherefore omit such names as Marston, Middleton, Haywood, Decker, Webster and others? For my own part I do not see why certain scores of the Ducks and Dukes should not give place to our Early Dramatists, and so furnish out indeed a complete as well as unblotted scroll of British Poets. Johnson's *Lives* should remain, as the Devil's harangues in Milton, tho' made up of spite, slander, wrong-headedness, bluster, and blasphemy. But they should remain for their abstract merit as glowing ebullitions of the brain, not for what pismire Malone calls them, 'the finest body of criticism in the world.'

"On second thoughts, and finding in what a truck way you must run, do not let me be anywise influential about making you re-write Milton's *Life*, unless you find it advisable yourself. But by all means, and as you would have the serpent at the root of your own laurel destroyed, render Johnson innocuous in your notes on his worst piece of posthumous assassination. I coincide with you against Southey as to the dates.

"I saw C. Lamb, spent a delightful two days with him, could hardly get away and have promised to go there soon again, without a formal invitation, which he hates. He is so devilish idle that I fear much for *all* to whom he has promised contributions. I am however to see the MS. of a play he has lately written, and I was just thinking whether 'A Scene from an unpublished play' by C. Lamb, might not be suitable to you. Should you like this? if so I will endeavour to procure it.

.

(Continued over)

Darley (George)—*continued.*

“ . . . With respect to the Gainsborough, of which you especially desire an unsophisticated critic's opinion (just to see, I imagine, what a ninny poor nature is, without her governess Art to tell her what she should say on every occasion) : with respect to the Gainsboroughs, I had as little difficulty in forming a judgment, any judgment *at all* with respect to many works of more celebrated artists. For example one of Titians in this collection appears to me like a huge square palette of mingled colors : I can make nothing of it : whether it be worthy the inside of a palace or the outside of an alehouse, I have not the most remote idea.”

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October 27th.

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January 17, 1868.

"We hear from America at least once a week—often twice—Charles is very good, I think, to be so regular and punctual a correspondent, while he is working so

Dickens (Charles): Autograph Letters—continued.

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"I have left Vanbrugh House, for good. It was impossible to stay longer with
(Continued over)

Hood (Thomas)—*continued.*

comfort; all we have suspected has been confirmed with worse additions. I am now convinced that we were pressed to come there to keep up appearances & give a sanction; but they have so little self-restraint we became unwelcome, as witnesses, and our treatment became ambiguous accordingly, or rather there was 'no mistake about it.' Jane [Hood's wife] from her sense of propriety, and quickness of ear, a complete nuisance.

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(Continued over)

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" . . . Roberts came to tea yesterday and remained 2 or 3 hours and took two of my unpublished stories to read and let me know what he thinks of them. And I now send you a copy of Massingham's article about my books which came out in this month's 'Mercury.' He is the son of Massingham who edits the 'Nation' and writes in it every week. . . . My last book will be published this week, I believe. It is a short one about Edgar and Elfrida, and I have put in the story called 'An Old Thorn' which you will perhaps remember." Etc.

1108 **Autograph Letter Signed.**

4 pp., 8vo.

Ravenscourt Park, London, 5th November, 1887.

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A most interesting letter concerning a criticism by his correspondent of Hudson's book, "A Crystal Age," which had recently been published.

"Many thanks . . . for your extremely generous notice in the 'Glasgow Herald' of May 14 of 'A Crystal Age.' . . .

"One thing in your notice specially pleased my wife, I mean your mention of Richard Jefferies at the end; for she had always maintained that I resembled him when writing about nature, & in Natural History articles & your words proved to her at once that she 'was right,' which was a great satisfaction as up to then she had not found anyone to agree with her. Poor Jefferies! . . .

"I am also Quixotic, I suppose. Mr. Unwin, who brought out my book at his own risk, strongly hoped that it would be a success, & we looked forward to an edition in a better form, illustrated, and in that case it would have been rewritten & with a fresh chapter introduced after Chapter XII, bringing out more clearly the change the hero's character underwent in his new abode." Etc.

1109 **HUGHES (Thomas). Tom Brown's School Days: By an Old Boy.**

FIRST EDITION. Square crown 8vo, *bound by Riviere in full crushed levant morocco extra, uncut, t.e.g., with the original cloth covers and advertisements bound in at end.* Cambridge, 1857. **£31 10s**

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1110 ——— **Autograph Letter Signed.**

4 pp., 8vo. *County Courts, 3rd August, 1893.*

£15 15s

A very interesting letter giving his correspondent information concerning the school days of her husband at Rugby, which she desired for purposes of publication.

This letter reads like a chapter from "Tom Brown's School Days."

" . . . He was some 4 or 5 years younger but I always knew him well in those years & was much attracted by him, as he was one of the brightest boys I ever remember. I fancy this was the reason he was sent to Rugby, where I was a sixth form boy in 1841 & 1842, and his father & mother knew that I sh^d. look after him. So I did, tho' no small boy ever needed it less, for he got on at once with his school-fellows. I chose him as one of my fags, of whom each sixth form boy had 4 in those

Hughes (Thomas): Autograph Letter Signed—continued.

days in the School house, excused him all study fagging, & helped him when he asked me, which so far as I recollect, was very seldom, with his lessons. Possibly I may have neglected this part of my duty; for he was low in the school & had no vocation for the classics. Had the modern system been in force I have no doubt that such a bright boy would have found some study which wd. have attracted him. I was only there with him for a year & unluckily lost sight of him & only saw him again at long intervals, though I followed his career with great interest & sympathy." Etc.

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III 5 Autograph Letter Signed.

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A most interesting letter concerning Charles James Mathews, the Actor, and Hunt's own play, probably a "Legend of Florence," which was produced at Covent Garden in 1840, when Mathews was managing that Theatre.

"Our friend Charles Mathews, though so good-natured, is so very un-epistolary, that I despair of his taking any notice of my letters. He will not even encourage me (during my convalescence, for I believe you know I have had a long illness) to come and take a chop with him, even though I invite myself, which would make me fear I have been guilty of some grievous offence, if I did not fortunately know both my own innocence and his epistolary horrors. . . As to my own play, if rumours be true, I suppose it will be left in the hands of the Proprietors of the Theatre? Could you add a syllable on that point too?"

III 6 Autograph Poem.

1 page, 8vo, (eight lines). *Circa 1859.*

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"Thus chatting and singing, they sat till eleven,
When Phoebus shook hands, and departed for heaven;
'For poets' he said, 'who would cherish their powers,
And hoped to be deathless, must keep to good hours.'"
Etc.

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An extremely interesting literary letter concerning his writings of the double drama "Emperor and Galilean" ("Julian and Christ").

(Trans.) :—" . . . I half began to fear that your philological spirit had rebelled against assisting in a linguistic heresy which to your classic scholars might seem to imperil the whole literary republic. Hegel has however re-assured me in that respect, as he wrote me that you kindly have offered to go through the proof sheets. . . . You know my principles concerning the spelling of Greek names. The chief thing for me is to avoid the Greek diphthongs. . . . You will admit that I have not been so radical in Scandinavising the Greek names as the Italians in Italianising them.

"I hope indeed that your work in reading the proof sheets will not too much weaken your impression of the book.

"Now I come to another question. Can you get me a copy of 'Lady Inger,' or at any rate the five numbers of 'Nyhedsbladet' in which the piece was printed. . . . You would indeed do me a double service if you could get me the book fairly soon, for I leave during the first half of June for Vienna, and hope to be able to work upon the re-writing of the play there.

"The manuscript for my new work is now handed in and presumably in the hands of the compositor. New types have been procured for the book, and I hope it will appear in a splendid equipment, I should think it will cover about 480 pages."

1118 ——— **Autograph Letter Signed to Mr. Linde, Director of The Royal Theatre, Copenhagen.**

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"Although the scene is laid in Norway, I should think that the characters as well as the situations would also be applicable to Denmark. The play will be on sale at the booksellers, in the autumn, and at the same time acted in Christiana. I am therefore prepared, if my play is accepted by the Royal Theatre, to receive the terms usual in such cases. Profit on the whole is not the chief thing. It is of very great importance to me to win on the Stage from a Danish audience the favour which I am fortunate enough to enjoy among the reading public." Etc.

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London, William Jackson and Co. at the Juvenile Library, 1825.

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This is a copy with the plates in colours, and with the Music of Beauty's Song printed on two sheets. Both covers carry the woodcut illustration, with the lettering "Go, be a Beast! Homer."

The text of the present copy belongs to the "Surprise" issue of the first edition, the words Second Edition on the title-page being therefore misleading. Probably the unsold copies were bought up by Jackson after Godwin's failure as publisher in 1822, and issued with a new title-page. NO OTHER COPY WITH THIS TITLE-PAGE APPEARS TO BE KNOWN.

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Lamb (Charles)—*continued*.

it was unknown until a copy was discovered by E. V. Lucas in 1901, and since then only one or two others have come to light.

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THE TYGER'S THEATRE. With folding frontispiece and five coloured plates. London, Printed for B. Tabart & Co., 1808.

A SEQUEL TO THE COMIC ADVENTURES OF OLD MOTHER HUBBARD AND HER DOG. By Another Hand. With 12 coloured plates. London, 1806.

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London, J. Harris and Son, 1824.

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In the Preface it is stated :—

“ The following little Poem is principally a versification of a prose composition, which appeared in the London Magazine, for January 1823. The writer thought it might be rendered both amusing and instructive to the young, if cast in a poetic form, and with this view attempted it, with what success the Public must judge. The illustrative Notes are chiefly taken from “ *Clavis Calendaria*,” by BRADY, and are designed to assist the juvenile capacity in understanding the allusions in the Poem.”

The prose composition mentioned is Lamb's Essay entitled “ *Rejoicings upon the New Year's Coming of Age*,” which was reprinted in “ *Last Essays of Elia*.”

The Poem itself is almost a word for word versification of the prose piece.

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FIRST EDITION, as originally issued in the Philadelphia "Portfolio," April 18, 1807, page 252.

8vo, *half morocco, t.e.g. Philadelphia, 1807.*

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The play was not published until 1813.

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- 1239 **Poetry for Children, Entirely Original.** By the Author of "Mrs. Leicester's School."

12mo, *in the original binding of boards, leather back, preserved in a morocco pull-off case.*

Boston, Published by West and Richardson, 1812.

£250

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"The first volume printed here is not to be had for love or money, not even an American edition of it. It is much the same as the London one."

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We are unable to trace a reference to the sale of a copy in any of the American Auction Sale Records.

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8 pp., 8vo, *as issued.* London, 1859. **£52 10s**

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Mr. Thomas James Wise in his Landor Library states: "No copy in its issued state is at present available, the present is a finally corrected proof and is printed upon thin blue tinted paper. As will be seen from a glance at this facsimile the publisher's imprint is in the form of a stereotype device. But doubtless as an act of precaution this device was removed before publication."

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Landor (Walter Savage)—*continued*.

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1261 **A Landor Library:** A Catalogue of Printed Books, Manuscripts and Autograph Letters by Walter Savage Landor. Collected by Thomas James Wise.

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" But M. Bédier appears to have misunderstood my own position. He supposed me to mean that 'each conte or each type of contes may have been invented and reinvented an infinite number of times in different ages and countries'. (p. 36). Again, 'No Theory is probable which cannot admit the fact, proved in a thousand cases, that contes may be transmitted by way of borrowing. We are merely astonished that Grimm and Mr. Lang so energetically refuse to admit this truth.' (p. 39). To take the second assertion first, I have (if M. Bédier will pardon me) always admitted this truth, that contes may be transmitted by borrowing. I say in a work

Lang (Andrew)—*continued*.

quoted by M. Bédier, 'It is certain that no limit can be put to a story's power of flight per ora virum. It may wander wherever merchants wander, wherever captives are dragged, wherever slaves are sold, wherever the custom of exogamy commands the choice of alien wives. Wherever human communication is, or has been possible, there the story may go, and the space of time during which the courses of the sea and the paths of the land have been open to story is dateless and unknown. 'Yet I energetically deny' that stories may be borrowed! On the other hand I energetically assert it. This must have escaped M. Bédier's attention. This brings me to the former point: that I believe any story may be invented and reinvented any number of times. Distinguo! As I have said, in my preface to Miss Cox's *Cinderella*, 'where the sequence of adventures in Apuleius is strictly preserved, there I believe firmly in transmission, in borrowing.' But where the sequence does not exist at all, as in the Red Indian and Zulu tales analogous to Cupid and Psyche: where only the central idea occurs (a taboo on wedded intercourse, with supernatural penalty on its infringement) there I pronounce no opinion, as to whether the tale has been independently invented, or borrowed and altered. Clearly any tale in which a wife may not see, or name, or speak to a husband and in which her (or his) disobedience is supernaturally punished, is 'of the type of' of Cupid and Psyche. But this idea is often found where two jealous sisters are absent: where many of the adventures in Apuleius are absent.' Etc., etc.

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" . . . Your 'sea-log' gave me the greatest pleasure I have had for a very long while. I am glad & surprised to find how well you managed as a sailor, though many of your fellow-passengers seem by your account to have been fiendish enough for the pit of Acheron, or for that voyage, unaccompanied by cares of outfit, across the river Styx. However I hope something is to be allowed for a Carlylian kaleidoscope (or rather Kakeidoscope) and for these particular Woolnerian idiosyncracies which set me roaring many times before I had got through the little book. The descriptions of sunsets, etc., are really glorious, and altogether the thing gives one an intimate knowledge of your sea-life, as if one had made the voyage with you. . . . Are not Hunt's sketches wonderful, they are made with 'Swiss chalks,' not Creta Levis. The 'Swiss' are softer than the Creta, but I think much more beautiful in color. Hunt will send you out some of both. Some of William's sketches are very rich. My Hunt is universally pronounced to resemble Rush on his trial. I am therefore bound to say that, while it was made, I distinctly remember Hunt's wishing that he could hang Rowland Hill, for increasing the burthen of his correspondence through the penny postage. This may probably account for the murderous expression. . . .

" I told you in my last that I have sold my old old white picture at last to a man in Ireland, a certain M'Cracken who bought Hunt's 'Gentleman and a half of Verona.' Said M'C. afterwards sent said white daub to Ruskin, to whom he had wanted me to submit it as a preliminary to the purchase, which I had sternly refused. Ruskin's opinion (I suppose) has induced him to give me a commission for £150, and I have chosen a subject of the 'Virgin of the House of S. John,' which I am now about. There is another man at Liverpool who has seen the white abomination & wants a picture of mine, but I have said his best plan will be to wait till I have some thing ready for him, as I find already with M'C.'s picture that I shall be making it worth more than the stipulated sum. M'C. sent me a passage from a letter of Ruskin's about my Dantesque sketches exhibited this year at the Winter Gallery of which I spoke to you in my last. R. goes into raptures about the colour & grouping which he says are superior to anything in modern art, which I believe is almost as absurd as certain absurd objections which he makes to them. However, as he is only half informed of art, anything he says in favour of one's work is of course sure to prove invaluable in a professional way, and I only hope, for the sale of my rubbish, that he may have the honesty to say publicly in his new book, what he has said privately, but I doubt this. Oh! Woolner, if one could only find the 'supreme' Carlylian Ignoramus, him who knows positively the least about Art of any living creature, and *get him* to write a pamphlet about one, what a fortune one might make. It now seems that Ruskin had never seen any work of mine before, though he never thought it necessary to say this in writing about the P. R. B. I have said all this to you about my 'professional prospects,' (ahem!) a subject on which I am always profoundly speechless—because I know your friendship is really interested to know that there is a prospect of my getting on all right if I can make myself work. . . .

" Let me think now of news of friends. Hunt has sent three pictures into the R.A. Strayed Sheep, Measure for Measure, and Portrait of a Parson, all glorious. His figure of Christ in the moonlight he was after all unable to get it finished. This is the best thing he has yet done. He starts for the East, he at present believes, about August, & Seddon goes with him. Millais has sent in two pictures.

(Continued over)

Rossetti (Dante Gabriel)—continued.

The Release, an episode from the Jacobite period, and the Proscribed Royalist, a subject of the Commonwealth, both very remarkable works indeed. Brown, who has become a Hampstead Hermit, and who would not attend our meeting on the twelfth, has only sent one, which I think you saw, called the English Fireside. . . .” Etc.

1659 Autograph Letter Signed (Initials) to Theodore Watts Dunton.

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Sharp (William)—*continued.*

poetry, as we find in the intense verse of Mangan, or in the light verse of Lever, Moore, and Father Prout, or in the heroic verse of Samuel Ferguson, or in the homely verse and winsome music of Allingham and Alfred Perceval Graves and Jane Barlow, or in the lyrical outcries of the poets of 'The Nation' or in the ruder utterance of the unknown singers who bequeathed their crude but unforgettable national ballads in pieces such as 'The Wearin' o the Green,' 'The Cruiskeen Laun,' and 'The Shan Van Vocht.' The poetry of Mr. Yeats, and others to be named with him, is certainly not distinctively Irish in this sense. But it must not be overlooked that the poetic spirit in every country has two instinctive movements: to become the colour and sound of the national life in its outward and particular aspects, and to become the colour and sound of the national genius in its inward life and universal appeal. The Poet who ignores the accent of time and place is not necessarily the lesser patriot, the less truly nationalist, than the poet, who, from the quality of his mind and spirit, or from choice, ignores the accent of the Land of Heart's Desire. Nor can we mistake the hidden flower of its mortal life, with its root in time and place and country. . . .

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- 1823 **A Christmas Sermon.**

F'cap. 8vo, *original boards, uncut*. *London*, 1906.

10s 6d

- 1824 **The Dynamiter.**

FIRST EDITION. F'cap. 8vo, *original wrappers*.

London, 1885.

£4 4s

- 1825 **The Dynamiter.**

FIRST EDITION. F'cap. 8vo, *original cloth*.

London, 1885.

£3 3s

- 1826 **Edinburgh.** Picturesque Notes by Robert Louis Stevenson.

With etchings by A. Brunet-Debaines, from drawings by S. Bough, R.S.A., and W. E. Lockhart, R.S.A., and vignettes by Hector Chalmers and R. Kent Thomas.

FIRST EDITION. Folio, *fine copy, in the original cloth, g.e., as issued*. *London*, 1879.

£24

Stevenson (Robert Louis)—*continued*.

1827 **Edinburgh.**

Numerous illustrations.

The Second 8vo Edition. Post 8vo, *original cloth*.

London, 1889.

£1 10s

1828 **Essays of Travel.**

FIRST EDITION. Post 8vo, *original cloth, uncut, t.e.g.*

London, 1905.

£1 1s

1829 **Familiar Studies of Men and Books.**

FIRST EDITION. Post 8vo, *original cloth, uncut*.

London, 1882.

£14 14s

With the Advertisements, "Nov. 1881."

1830 **Familiar Studies of Men and Books.**

LARGE PAPER COPY. Small 4to, *original cloth, uncut*.

London, 1888.

£3 3s

Only 100 copies printed of this Large Paper Edition. This is No. 23.

1831 **Father Damien.**

FIRST PUBLISHED EDITION.

Post 8vo, *original wrappers, uncut*. *London*, 1890.

15s

1832 **A Footnote to History:** Eight Years of Trouble in Samoa.

Map.

FIRST EDITION. Crown 8vo, *original cloth, uncut*.

London, 1892.

£4 10s

1833 **Four Letters from Robert Louis Stevenson Concerning the Dramatization of Dr. Jekyll and Mr. Hyde.**

6 pp., 8vo, *original wrappers*.

Printed for Private Circulation, Pretoria, 1923.

£5 5s

One of 30 copies only published.

1834 [**An Inland Voyage.**] A La Pagaie: sur l'escaut le Canal de Willebroeck, La Sambre et L'Oise.

Traduit de l'Anglais avec autorisation par Lucien Lemaire.

Preface de A. Angellier.

Frontispiece by Walter Crane and 6 illustrations.

One of 150 copies printed on Japan Paper.

Royal 8vo, *full niger morocco, uncut, t.e.g., with the original covers bound in*. *Paris*, 1900.

£10 10s

Stevenson (Robert Louis): [**An Inland Voyage**]*—continued.*

PRESENTATION COPY FROM THE TRANSLATOR TO ROBERT LOUIS STEVENSON'S FRIEND, SIR SIDNEY COLVIN, with inscription on half-title:—

“ A Monsieur Sidney Colvin, l'ami et le
confident intime de R. L. Stevenson j'offre
cet exemplaire de la traduction bien
imparfaite de cet ouvrage charmant qu'est
An Inland Voyage.

Valenciennes 22 Mars. 1900.

Professor L. Lemaire.”

- 1835 **In the South Seas:** Being an Account of Experiences and Observations in the Marquesas, Paumotu, and Gilbert Islands, etc.

FIRST LONDON EDITION. Post 8vo, *original cloth, uncut, t.e.g.*

London, 1900.

18s

- 1836 **Island Nights' Entertainments.** Consisting of the Beach of Falesa, The Bottle Imp, the Isle of Voices, with illustrations by Gordon Browne and W. Hatherell.

FIRST EDITION. 8vo, *original cloth.*

London, 1893.

£2 10s

- 1837 **Kidnapped,** being Memoirs of the Adventures of David Balfour in the Year 1751.

With folding sketch.

FIRST EDITION. Post 8vo, *original cloth, uncut.*

London, 1886.

£2 10s

- 1838 **Lay Morals and Other Papers.**

FIRST EDITION. Post 8vo, *original cloth, uncut, t.e.g.*

London, 1911.

£1 4s

- 1839 **Letters to an Editor.**

Small 4to, *original wrappers.*

Privately Printed, N.D.

£12 12s

One of 20 copies only printed for Clement Shorter.

- 1840 **A Letter to Mr. Stevenson's Friends:** “ I have been waiting for you these many years. Give me your hand, and welcome.”

12mo, *unbound as issued.*

For Private Circulation, 1894.

£8 8s

There is no imprint, or indication of origin, in this little brochure, but it was printed in Apia, at the office of the Samoa Times.

Stevenson (Robert Louis)—*continued*.1841 **Letters to Charles Baxter.**FIRST EDITION. Small 4to, *original wrappers*. N.D. **£6 6s**

One of 25 copies, privately printed by Clement Shorter for distribution among his friends, by kind permission of Charles Baxter.

1842 **The Master of Ballantrae: A Winter's Tale.**FIRST EDITION. Post 8vo, *original cloth*.
London, 1889. **£1 18s**1843 **A Medley:** Contributed for the Benefit of the Gentlewoman's Association. November, 1899.FIRST EDITION. Small 4to, *original half vellum, uncut*. 1899.**£1 5s**

Contains R. L. Stevenson's privately printed skit "The Charity Bazaar," An Allegorical Monologue, pp. 1-4.

1844 **Memoirs of Himself.**

Printed from the Original Manuscript in the possession of Harry Elkins Widener.

FIRST EDITION.

*One of 45 copies printed on Whatman's hand-made paper for private distribution.*Small 4to, *original boards*.*Philadelphia, For Private Distribution Only*, 1912.**£45**

From the library of Sir Sidney Colvin. This is copy No. 6.

1845 **Memories and Portraits.**FIRST EDITION. Post 8vo, *original cloth, uncut, t.e.g.**London*, 1887.**£4 4s**1846 **The Misgivings of Convalescence.** Typescript of the Article in the Pall Mall Gazette, March, 1881. *Boards*. **£2 10s**

From the library of Sir Sidney Colvin, Stevenson's friend and executor. Inserted is a letter from Sir John D. Hamilton, to Sir Sidney Colvin, who presented this typescript, in which he explains how he came across this article, hitherto unknown, in the Pall Mall Gazette.

1847 **Moral Emblems and Other Poems.***Written and Illustrated with woodcuts, first printed at the Davos Press by L. Osbourne and with a preface by the same.*F'cap. 8vo, *original buckram, uncut, t.e.g.**London*, 1921.**10s 6d**

Stevenson (Robert Louis)—*continued*.

- 1848 **"A Mountain Town in France,"** by R. L. Stevenson. Contained in
The "Studio" Special Winter Number, 1896-97.

With 4 illustrations by the Author.

Also "Robert Louis Stevenson, Illustrator. By Joseph Pennell."

With 12 illustrations; and other articles and illustrations.

Small folio, *original wrappers*. London, 1897. **£1 1s**

- 1849 **My First Book.**

The experiences of R. L. Stevenson, Rudyard Kipling, A. Conan Doyle, H. Rider Haggard, I. Zangwill, Bret Harte, and others.

With an Introduction by Jerome K. Jerome, and 185 illustrations.

8vo, *original cloth*. London, 1894. **£1 5s**

- 1850 **The New Amphion**, being the Book of the University Union Fancy Fair.

FIRST EDITION. 24mo, *original boards*.

Edinburgh, 1886.

£1 10s

Contains "Some College Memories" by R. L. Stevenson.

- 1851 **An Ode of Horace**, Book II, Ode III. Translated by Robert Louis Stevenson.

FIRST EDITION. Small 4to, *original wrappers*.

London, Privately Printed, 1916.

£10 10s

One of 25 copies issued for private circulation.

- 1852 **On the Choice of a Profession.**

24mo, *original boards*. London, 1916.

10s 6d

Published in book form for the first time.

- 1853 **On the Thermal Influence of Forests.**

FIRST EDITION. 8vo, *original wrappers, uncut*.

Edinburgh, 1873.

£21

- 1854 **Poetical Fragments.**

FIRST EDITION. 4to, *original wrappers*. 1915.

£12 12s

One of 25 copies only privately printed.

- 1855 **Prince Otto**; a Romance.

FIRST EDITION. Post 8vo, *original cloth, uncut*.

London, 1885.

£14 14s

Re-cased.

Stevenson (Robert Louis)—*continued*.

- 1856 **Le Roman du Prince Othon.** Traduit de l'anglais par Egerton Castle.
FIRST EDITION. *Fine etched frontispiece and title by D. Y. Cameron.*

8vo, cloth, *t.e.g.*, others uncut. London, 1896. **18s**

- 1857 **St. Ives.** Being the Adventures of a French Prisoner in England.
FIRST EDITION. Post 8vo, *original cloth, uncut.*
London, 1898. **£1 5s**

1858 **The Silverado Squatters.**

FIRST EDITION. Post 8vo, *original cloth, uncut.*
London, 1883. **£12 12s**

With the Advertisements dated Oct. 1883.

1859 **Songs of Travel.**

FIRST EDITION. Post 8vo, *original buckram, uncut, t.e.g.*
London, 1896. **£2 15s**

- 1860 **Stevenson's Baby Book:** Being the Record of the Sayings and Doings of Robert Louis Balfour Stevenson, son of Thomas Stevenson, C. E. and Margaret Isabella Balfour or Stevenson.
Portrait.

Royal 8vo, *original boards.*
San Francisco, 1922. **£4 4s**
One of 500 copies.

1861 **A Stevenson Medley.**

With portrait and facsimiles.

FIRST EDITION. 8vo, *original half morocco, uncut, t.e.g.*
London, 1899. **£3 15s**
One of 300 copies only.

1862 **Strange Case of Dr. Jekyll and Mr. Hyde.**

FIRST EDITION. 12mo, *original wrappers.*
London, 1886. **£6 15s**

1863 **Strange Case of Dr. Jekyll and Mr. Hyde.**

FIRST EDITION. F'cap. 8vo, *original cloth.*
London, 1886. **£6 10s**

1864 **Treasure Island.**

FIRST ILLUSTRATED EDITION.
Post 8vo, *original cloth.* London, 1885. **£5 15s**

Stevenson (Robert Louis)—*continued.*

1865 **Treasure Island.**

With 12 illustrations in colour by John Cameron.

FIRST EDITION WITH THESE ILLUSTRATIONS.

LARGE PAPER COPY. Thick 8vo, *original vellum gilt, uncut, t.e.g.*
London, 1911. £1 10s

One of 250 copies only issued.

1866 **Treasure Island.** A Melodrama in Five Acts; the dramatized version by Lloyd Osbourne and Austin Strong.

Founded on Robert Louis Stevenson's novel of the same name and under the authorization of Mrs. Robert Louis Stevenson.

The original typescript on 174 leaves, with some manuscript additions, and six original drawings in colour by Austin Strong for the scenery of the various acts, also six sketch drawings showing the scenery as arranged for the stage.

4to, bound in full levant morocco, g.e. 1902. £105

Inserted is an Autograph Letter of Austin Strong to the Author's Syndicate offering the Play:—

“From advice given by my partner, Mr. Lloyd Osbourne, I am sending you a copy of our play *Treasure Island*, hoping that you will try and place it. You will see that it is a melodrama written frankly for boys and has to be put on well or not at all.” Etc.

As far as we can trace, the Dramatized Version by Stevenson's stepson, Lloyd Osbourne, and his nephew by marriage, Austin Strong, has never been published.

Austin Strong was also closely connected with Stevenson, as he, with his mother, were under Stevenson's protecting care in Samoa.

It is also interesting to note that Robert Louis Stevenson educated Austin Strong at Vailima, giving him history lessons and teaching him French.

This dramatized version by such close connections of Robert Louis Stevenson is therefore of the utmost interest and importance, and it is of course quite unique.

1867 **Two Notes:** viz., Parochial Work and Organisation, and Young Rob Roy.

Typescript of the Articles in the Church of Scotland Home and Foreign Missionary Record, May 1, 1871, and “The Stirling Observer,” Vol. 1, 1883. Boards. £1 16s

PRESENTATION COPY FROM JOHN D. HAMILTON TO SIR SIDNEY COLVIN, with Autograph Letter inserted, in which he writes:—

“Please accept the enclosed transcripts which I hope will interest you a little.”

1868 **Underwoods.**

FIRST EDITION. Small 8vo, *original cloth, uncut.*

London, 1887.

£3 3s

Stevenson (Robert Louis)—*continued*.

- 1869 **Unwin's Annual, 1886.** The Broken Shaft. Tales in Mid-Ocean.
 Edited by Henry Norman.
With 2 illustrations by Harold Copping.
 Small 4to, *original wrappers.* London, 1886 **£1 15s**
 This contains a short story, "Markheim" (pp. 27-40), by Robert Louis Stevenson, with an illustration.
- 1870 **Vailima Letters,** being Correspondence addressed by Robert Louis Stevenson to Sidney Colvin, 1890-1894.
Three portraits of R. L. Stevenson.
 FIRST EDITION. LARGE PAPER COPY, royal 8vo, *original cloth, uncut, t.e.g.* London, 1895. **£3 10s**
 This Edition, printed on Arnold's hand-made paper, is limited to 125 copies.
- 1871 **Vailima Letters.** Another Copy (ordinary issue).
 FIRST EDITION. Crown 8vo, *original cloth, uncut, t.e.g., as issued.* London, 1895. **£2 2s**
- 1872 **Virginibus Puerisque, and other Papers.**
 FIRST EDITION. Post 8vo, *fine copy in the original cloth, uncut.* London, 1881. **£31 10s**
 First Issue with the advertisements dated 8.'80.
- 1873 **Weir of Hermiston:** An Unfinished Romance.
 Post 8vo, *original buckram, uncut, t.e.g.* London, 1896. **18s**
- 1874 **When the Devil Was Well.** Hitherto Unpublished Story by Robert Louis Stevenson, with Introduction by W. P. Trent.
Portrait and facsimile.
 FIRST EDITION. Small 4to, *original boards, uncut.*
Boston, Bibliophile Society, Printed for Members Only, 1921. **£5 5s**
- 1875 **Stevenson** (R. L.) and **Henley** (W. E.). **Deacon Brodie;** or, the Double Life, a Melodrama in Five Acts and Eight Tableaux.
 FIRST SEPARATELY PUBLISHED EDITION.
 Square post 8vo, *original wrappers.*
 London, Heinemann, 1897. **8s 6d**
- 1876 **Stevenson** (R. L.) and **Henley** (W. E.). **Plays.** (Deacon Brodie; Beau Austin; Admiral Guinea and Robert Macaire).
With 2 portraits.
 FIRST COLLECTED EDITION. F'cap. 8vo, *original buckram uncut, t.e.g.* London, 1896. **£2 15s**

Stevenson (R. L.)—*continued*.

- 1877 **Stevenson** (R. L.) and **Henley** (W. E.). **Three Plays**, (Deacon Brodie, Beau Austin, Admiral Guinea).

LARGE PAPER COPY OF THE FIRST COLLECTED EDITION.

8vo, *half levant morocco gilt, uncut, t.e.g.* London, 1892. **£7 10s**

One of 100 copies only.

- 1878 **Stevenson** (R. L.) and **Henley** (W. E.). **Three Plays**. Small Paper Copy. Post 8vo, *original cloth, t.e.g.* London, Nutt, 1892. **£3 10s**

- 1879 **Stevenson** (R. L.) and **Osbourne** (L.). **The Ebb Tide**. A Trio and Quartette.

FIRST EDITION. Post 8vo, *original cloth, uncut.*

London, 1894. **£2 2s**

- 1880 ——— **The Wrecker.**

Illustrated by William Hole and W. L. Metcalf.

FIRST EDITION. Crown 8vo, *original cloth, uncut.*

London, 1892. **£2 10s**

- 1881 ——— **The Wrong Box.**

FIRST EDITION. Post 8vo, *original cloth, uncut.*

London, 1889. **£1 10s**

ROBERT LOUIS STEVENSON'S DEATH.

- 1882 **Samoa Times Extra.**

A Single Leaf Broadside (measuring 12 by 9½ inches) printed in three columns, headed "Death of Mr. Robert Louis Stevenson" describing the events of his last illness, and also his burial on a plateau at the summit of Vaea Mountain.

(*Printed in Samoa, Dec. 3, 1894.*) **£40**

AN EXCEEDINGLY RARE STEVENSON ITEM. Unrecorded by Prideaux.

THE EDINBURGH EDITION.

- 1883 **Works.**

The finely printed Edinburgh Edition.

With portraits and illustrations.

Complete Set, comprising Works 28 vols., Letters 2 vols., Life by Balfour 2 vols., Bibliography 1 vol., Stevensoniana 1 vol.

Together 34 vols., 8vo, *original buckram, uncut, t.e.g.*

Edinburgh, 1894-1903. **£65**

Stevenson (R. L.)—*continued*.

- 1884 **His Autograph Signature in Full** to a Cheque drawn by him on The Wilts & Dorset Banking Company, Ltd., of Bournemouth, 1887.

£2 10s

Written by Stevenson whilst residing at "Skerryvore," Bournemouth, and forming an interesting memento of his residence there, the place where his best literary work was produced. The body of the cheque, in addition to the signature, is in his hand.

STEVENSONIANA.

- 1885 **Letters to his Family and Friends**, selected and edited with Notes and Introductions by Sidney Colvin.

Portrait.

2 vols. *London*, 1899.

Life. By Graham Balfour.

Portrait.

2 vols. *London*, 1901.

Together 4 vols., FIRST EDITIONS. 8vo, *original cloth, uncut.*

London, 1899-1901.

£6 6s

- 1886 **The Letters of Robert Louis Stevenson to his Family and Friends**, selected and edited with Notes and Introductions by Sidney Colvin.

FIRST EDITION. 2 vols., 8vo, *original cloth, uncut, t.e.g.*

London, 1899.

£4 4s

- 1887 **The Life of Robert Louis Stevenson**, by Graham Balfour.

Two portraits and map.

FIRST EDITION. 2 vols., 8vo, *original red cloth, uncut, t.e.g.*

London, 1901.

£3 3s

- 1888 **Papers:** Literary, Scientific, &c., by the late Fleeming Jenkin; Edited by Sidney Colvin, and J. A. Ewing. With a Memoir by Robert Louis Stevenson.

Frontispiece and other illustrations.

FIRST EDITION. 2 vols., *original cloth, uncut.*

London, 1887.

£2 15s

- 1889 **Prideaux** (Colonel W. F.). **A Bibliography of the Works of Robert Louis Stevenson.**

Portrait.

FIRST EDITION. 8vo, *original cloth, uncut, t.e.g.*

London, 1903.

£2 10s

Stevensoniana—*continued*.

WITH ORIGINAL LETTERS TO AND FROM MISS ALISON CUNNINGHAM
("CUMMY").

1890 **Simpson** (E. Blantyre). **The Robert Louis Stevenson Originals.**

Illustrated.

Post 8vo, *original buckram, uncut, t.e.g.*

London, 1912.

£8 10s

With 5 Autograph Letters inserted:—3 from Miss Cunningham to J. Todd; 1 from Fanny V. de G. Stevenson (R. L. S.'s widow) to Miss Cunningham; and 1 from Lord Guthrie to Miss Cunningham, all referring to this Book (that of Mrs. Stevenson's being of extreme interest).

1891 **Strong** (Isobel) and **Osbourne** (Lloyd). **Memories of Vailima.**

Portrait of Robert Louis Stevenson.

FIRST ENGLISH EDITION. Post 8vo, *original buckram, uncut.*

Westminster, 1903.

15s

"PRINCE OTTO."

1892 **Autograph Letter Signed by Lionel Osborne to Mr. Colles.**

2½ pp., 8vo. *New York, 8th December, 1904.*

£2 2s

An interesting letter written by Stevenson's stepson Lionel Osborne, and concerning Stevenson's book "Prince Otto" which was published in 1885.

"... It was news indeed to me to hear of there being another 'Prince Otto' in the field—or rather, in the past. I am confident that it was never authorized by Mr. Stevenson. Since Mr. Stevenson's death in 1894, I, myself, have certainly given no such permission." Etc.

1893 **STEYNOR** (Morley). **Lancelot and Elaine.** A Play in Five Acts.

FIRST EDITION. Post 8vo, *original wrappers.*

London, 1909.

6s

1894 **STOWE** (Harriet Beecher). **Uncle Tom's Cabin; or, Life among the Lowly.** A Tale of Slave Life in America.

FINELY ILLUSTRATED EDITION.

Containing above 150 illustrations, by George Thomas and T. R. Macquoid.

8vo, *full morocco, g.e.* London, 1853.

£3 5s

1895 ——— **Uncle Tom's Cabin; or, Life among the Lowly.**

With frontispiece by John Gilbert, ornamental title-page by Phiz, and 130 engravings on wood by Matthew Urlwin Sears.

8vo, *original cloth gilt, gilt edges.* Edinburgh, 1853.

£1 1s

1896 **STRACHEY** (Lytton). **Books and Characters**, French and English.

Frontispiece and 5 full-page illustrations.

FIRST EDITION. Royal 8vo, *original buckram, uncut as issued.*

London, 1922.

£1

1897 ——— **Pope.**

FIRST EDITION. F'cap 8vo, *original wrappers.*

Cambridge, 1925.

5s

THE ORIGINAL MANUSCRIPT.

1898 **SUTRO** (Alfred). **The Walls of Jericho.**

The Original Manuscript of this celebrated play, written on 59 pages.

Small 4to, handsomely bound in full crimson morocco gilt, g.e.

£42

PRESENTATION COPY FROM ALFRED SUTRO TO ARTHUR BOURCHIER, with the following inscription worked by the binder in facsimile of Sutro's handwriting and placed as a doublure inside front cover :—

“ To my friends Arthur Bouchier & Violet Vanbrugh I offer the manuscript of the play that owes its success so largely to their magnificent services. It pleased them well, the evening in Brighton, there I first read it to them, & I shall always remember how sweetly their praise fell on ears unaccustomed to such largesse. They have been my sponsors in the world of drama; & may always be sure of all my gratitude & affection.”

Alfred Sutro.

15th December 1904.

Inserted at end is the following note by Sutro :—

Plough & Harrow Hotel
Edgbaston
Birmingham.

From the Walls of Jericho, as they
were being packed into a
four-wheeler en route from the
Shaftesbury Theatre, to the
laurelled Emperor Arthur B.

MORITURUS TE SALUTO!

From the Author of the Play to the
Admirable Actor who has kept those
Walls a-standing ever since the
31st October 1904.

THANKS!

From Sutro to Bouchier

AU REVOIR!

Yours ever

ALFRED SUTRO.

October 1, 1905.

ALGERNON CHARLES SWINBURNE.

- 1899 **An Appeal to England** against the execution of the condemned Fenians.
FIRST EDITION. 11 pp., post 8vo, *original wrappers*.
Manchester, Reprinted from the "Morning Star," 1867. **£3 10s**
- 1900 **Atalanta in Calydon:** A Tragedy.
FIRST EDITION. 4to, *original buckram, uncut*.
London, 1865. **£9 9s**
- 1901 **Auguste Vacquerie.**
FIRST EDITION. 8vo, *original wrappers*. *Paris, 1875.* **£1 5s**
- 1902 **The Ballad of Bulgarie.**
Portrait of the Author.
15 pp., small 8vo.
London, Printed for Private Circulation, 1893. **£7 10s**
- 1903 **The Ballad of Dead Men's Bay.**
FIRST EDITION. F'cap. 8vo, 14 pp., *original wrappers*.
London, Printed Privately, 1889. **£6 6s**
- 1904 **The Bride's Tragedy.**
FIRST EDITION. Small 8vo, 15 pp., *original wrappers*.
London, Privately Printed, 1889. **£5 5s**
- 1905 **A Channel Passage,** and other Poems.
FIRST EDITION. Post 8vo, *original cloth, uncut*.
London, 1904. **12s 6d**
- 1906 **Chastelard:** A Tragedy.
FIRST EDITION. F'cap 8vo, *original cloth, uncut*.
London, Moxon, 1865. **£2 10s**
- 1907 **Chastelard.** Tragédie en 5 actes. Traduction de Madame H. du Pasquier.
FIRST EDITION. 8vo, *wrappers, uncut*. *Paris, 1910.* **15s**
Presentation Copy from the translator to Th. Watts Dunton, with inscription on half-title :—
" A Monsieur
Th. Watts Dunton,
En timide hommage
d'une humble traduction
Helene Du Pasquier."

Swinburne (Algernon Charles)—*continued.*

- 1908 **The Devil's Due.** A Letter to the Editor of "The Examiner," by Thomas Maitland.

F'cap. 8vo, 11 pp., *handsomely bound by Riviere in full polished calf gilt, uncut, t.e.g.* 1875. *For Private Circulation.* **£15 15s**

"Swinburne has never indicted a more searching and scathing satire."—(Mr. T. J. Wise).

Written by Mr. Swinburne (under the pseudonym of Thos. Maitland), in reference to Robert Buchanan's attack in the "Fleshy School of Poetry."

The Pamphlet was rigidly suppressed in consequence of the unexpected result of the action for libel brought by Mr. Robert Buchanan against Mr. P. A. Taylor, the Proprietor of the "Examiner," where it appeared.

Mr. T. J. Wise in the first part of his Swinburne Bibliography, was doubtful about the existence of any copies, and states: "If such a pamphlet does exist it must be of the utmost rarity. No copy is known to me, and a lengthy search recently instituted by the Editors of the 'Literary Anecdotes of the 19th Century,' in the hopes of finding a stray example, failed to discover the whereabouts of a single specimen."

In the postscript, however, he was able to mention that a copy had come to light, and adds: "But it is in the highest degree improbable that many remain to be discovered; in the first place the nature of the letter is such that it is unlikely that more than a mere handful were originally printed, whilst the result of the libel action would naturally prompt the destruction of as many copies as could be recovered by the person or persons responsible for its circulation."

- 1909 **Dolores.**

FIRST SEPARATELY PRINTED EDITION. F'cap. 8vo, *full polished calf gilt, uncut, t.e.g., by Riviere.* London, 1867. **£6 10s**

- 1910 **Dolores.** Another Copy.

F'cap. 8vo, *unbound, as issued.* London, 1867. **£5 5s**

- 1911 **Erechtheus:** A Tragedy.

FIRST EDITION. Crown 8vo, *original cloth.* London, 1876. **£1 5s**

- 1912 **Grace Darling.**

FIRST EDITION. 4to, *original parchment covers.* London, *Printed for Private Circulation,* 1893. **£5 5s**

- 1913 **Heptalogia,** or, The Seven against Sense, A Cap with Seven Bells.

FIRST EDITION. Crown 8vo, *original cloth.* London, 1880. **£3 3s**

Only 500 copies printed.

Swinburne (Algernon Charles)—*continued*.

1914 **The Interpreters.**

The Proof Copy of this Poem, which was first published in the English Illustrated Magazine of October, 1885.

This Proof Copy is printed on two imperial 8vo leaves, the reverse of each being blank, and has two typographical corrections by Swinburne. (*Enclosed in a buckram portfolio*). **£10 10s**

This Proof Pull, made especially for Swinburne, is undoubtedly unique.

1915 **Lady Maisie's Bairn** and other Poems.

FIRST EDITION. F'cap. 8vo, *original wrappers, uncut*.

London, Printed for Private Circulation, 1915.

£5 5s

One of 20 copies only.

1916 **Laus Veneris.**

FIRST EDITION. 8vo, *calf gilt, uncut, t.e.g.*

London, Moxon, and Co., 1866.

£12 12s

Of excessive rarity, as very few copies were printed, most of which were distributed amongst friends.

1917 **Le Tombeau de Theophile Gautier.**

Portrait.

Small 4to, *half morocco gilt, uncut, t.e.g.*

Paris, 1873.

£1 16s

Contains Verses and Sonnets, by A. C. Swinburne, in English, French and Greek, pp. 155-172.

1918 **Letters to Victor Hugo.**

Royal 8vo, *original red wrappers.*

London, Privately Printed by Clement Shorter, 1917.

£5 5s

One of 25 copies only privately printed. Signed by Clement Shorter.

1919 **Lord Soulis:** A Ballad by a Borderer.

FIRST EDITION. Post 8vo, *original wrappers, uncut.*

London, Printed for Private Circulation, 1909.

£21

Excessively rare, as only seven copies were printed, one of these being sold at Sotheby's in 1917 for £32.

Swinburne (Algernon Charles)—*continued*.

WITH INTERESTING PRESENTATION LETTER.

1920 **Love's Cross-Currents.** A Year's Letters.

Post 8vo, *original cloth, uncut, t.e.g.*

London, 1905.

£13 13s

With interesting A.L.S. (2 pp., 8vo) to "Dear Georgie" (Lady Burne Jones) mentioning two of the characters, Lady Midhurst and Redgie Harewood.

"I wonder if you remember anything about your old acquaintances Lady Midhurst and Redgie Harewood? Both you & dear Ned were kind to them more than forty years ago. . . I forgot that one or two old friends might care to accept a copy of a Book which nobody would look at till now." Etc.

The Novel was originally published in the *Tatler* in 1877.

1921 **Marino Faliero:** A Tragedy.

FIRST EDITION. Crown 8vo, *original cloth, uncut.*

London, 1885.

8s 6d

1922 **A Midsummer Holiday**, and other Poems.

FIRST EDITION. Post 8vo, *original cloth.*

London, 1884.

£5 5s

Inserted in the volume is a small portion of MSS. by A. C. Swinburne.

1923 **Note of an English Republican on the Muscovite Crusade.**

FIRST EDITION. 8vo, *original wrappers.* *London*, 1876.

6s 6d

1924 **Notes on Poems and Reviews.**

FIRST EDITION. 23 pp., 8vo, *unbound, as issued.*

London, John Camden Hotten, 1866.

10s 6d

1925 **Pleasure:** A Holiday Book of Prose and Verse.

FIRST EDITION. 8vo, *original wrappers.*

London, Henry S. King and Co., 1871.

£1 16s

To this book Swinburne contributed his Poem "Tristram and Iseult."

1926 **Poems and Ballads.**

THE FIRST ISSUE OF THE FIRST EDITION, with Moxon's name as Publisher, and on back of cloth, and his Monogram in blind on front cover.

F'cap. 8vo, *original cloth, uncut.*

London, Moxon, 1866.

£31 10s

One of the very few unaltered copies, with the genuine pages 115-116, 189-190.

Swinburne (Algernon Charles)—*continued*.

1927 **Poems and Ballads.**

FIRST EDITION, with Moxon's name as Publisher, and on back of cloth, and his Monogram in blind on front cover.

London, Moxon, 1866.

This copy belonged to Sir Leicester Warren (Lord de Tabley) and has his Autograph on fly-leaf, with many passages marked and notes by him on pages 88, 200, 248, 257, 262, and 279.

———— **Poems and Ballads.** Second Series.

FIRST EDITION. *London, 1878.*

Together 2 vols., f'cap. 8vo, *original cloth*. **£10 10s**

From the library of the Poet, John Drinkwater, with his Autograph Signature and Bookplate in each volume.

WITH SWINBURNE'S ORIGINAL MANUSCRIPT OF ONE OF THE POEMS.

1928 **Poems and Ballads.** Second Series.

FIRST EDITION. Post 8vo, *handsomely bound by Riviere in full crushed levant morocco, uncut, t.e.g.* *London, 1878.* **£18 18s**

Unique Copy having inserted Swinburne's Original Autograph Manuscript Poem, "Cyril Tournour," consisting of 14 lines, with signature "A. C. Swinburne." This poem is printed at page 125 of the book.

ONLY 25 COPIES PRINTED.

1929 **Poems from "Villon" and other Fragments.**

Small 4to, *original wrappers*, 1916. **£7 10s**

One of 25 copies privately printed for distribution by Clement Shorter among his friends.

These short poems are here printed for the first time, and will not be reprinted in the "Collected Writings" now being prepared, and Mr. Shorter says in his preface—"Twenty-five lovers of Swinburne's incomparable music will therefore, I trust, be rendered the happier by this little collection of unpublished fragments."

ONLY 25 COPIES PRINTED.

1930 **Poetical Fragments.**

Small 4to, *original wrappers*, 1916. **£7 10s**

These hitherto unpublished fragments of verse from the Manuscript of A. C. Swinburne are here printed for the first time (with the consent of Swinburne's literary executor), and only 25 copies have been struck off, and these for private circulation, each one numbered and signed by the editor, Clement Shorter.

1931 **Posthumous Poems.** Edited by Edmund Gosse and T. J. Wise.

Royal 8vo, *original half vellum, uncut.* *London, 1917.* **£1**

One of 300 copies.

Swinburne (Algernon Charles)—*continued*.

1932 **The Queen's Tragedy.**

FIRST EDITION. Small 4to, *original wrappers, uncut*.

London, Printed for Private Circulation only, 1919.

£7 10s

One of 30 copies only.

1933 **The Ride from Milan** and other Poems.

FIRST EDITION. 4to, *original wrappers, uncut*.

London, Printed for Private Circulation, 1918.

£7 10s

One of 30 copies only.

1934 **Robert Burns.** A Poem.

FIRST EDITION. 8vo, *original wrappers*.

Edinburgh, Printed for the Members of the Burns Centenary Club, 1896.

£7 10s

1935 **Rosamund, Queen of the Lombards.** A Tragedy.

FIRST EDITION. Post 8vo, *cloth*. *London, 1899.*

15s

1936 **The Sailing of the Swallow.**

The original Proof Sheets of this long Poem which appeared in the Gentleman's Magazine.

Comprised on 22 pp., 8vo, with one or two corrections by Swinburne.

(Enclosed in a buckram portfolio), N.D.

£6 10s

1937 **Selections from A. C. Swinburne.** Edited by Edmund Gosse and Thomas James Wise.

8vo, *original half vellum, uncut, t.e.g.* *London, 1919.*

£2 15s

One of 500 copies only.

1938 **A Sequence of Sonnets on the Death of Robert Browning.**

FIRST EDITION. Small 4to, *original wrappers, uncut*.

London, Printed for Private Circulation, 1890.

£10 10s

Mr. Wise in his Bibliography states :—" A few copies only have been printed in this separate form more befitting the occasion. It may safely be prophesied that these ' few copies ' forming, as they do, a connecting link between two of the foremost poets of the age, will at no distant date prove to occupy a conspicuous position in the list of modern poetical rarities."

Swinburne (Algernon Charles)—*continued*.

UNIQUE COPY.

1939 **The Sisters: A Tragedy.**

Unique Copy of the FIRST EDITION, in which are inserted the original proofs of pp. 1-16 and pp. 33-48, with many corrections and alterations in Swinburne's hand.

Crown 8vo, bound by Riviere in full polished calf, uncut, *t.e.g.*

London, 1892.

£16 16s

1940 **Songs Before Sunrise.**

Small 4to, *original boards.*

London, Printed at the Florence Press, 1909.

£1 5s

Of this edition, on hand-made paper, only 650 copies were printed.

PRESENTATION COPY.

1941 **A Song of Italy.**

FIRST EDITION. F'cap. 8vo, *original cloth, uncut.*

London, 1867.

£18 18s

Presentation Copy, with Autograph Signed Inscription, "C. A. Howell from his friend A. C. Swinburne. Nov., 1867."

1942 **A Song of Italy.**

FIRST EDITION. F'cap. 8vo, *cloth.* London, 1867.

10s 6d

PRESENTATION COPY.

1943 **A Study in Shakespeare.**

FIRST EDITION. Post 8vo, *original cloth.*

London, 1880.

£14 14s

A Presentation Copy with Signed Autograph Inscription by the Author (the name of the recipient erased).

WITH AUTOGRAPH LETTER REFERRING TO THE BOOK.

1944 **Wells** (Charles). **Joseph and his Brethren**, a Dramatic Poem.

Portrait on title.

Post 8vo, *original cloth, uncut.* London, 1876.

£7 10s

FIRST EDITION, WITH THE INTRODUCTION BY A. C. SWINBURNE.

Inserted is a highly interesting Autograph Letter (4 pp., 8vo) from the Author, respecting the publication of this edition (and referring to Swinburne and Rossetti).

1945 ——— **Joseph and his Brethren**, a Dramatic Poem. Another Copy.

Post 8vo, *original cloth, uncut.* London, 1876.

12s 6d

Swinburne (Algernon Charles)—*continued*.

1946 **William Blake**, a Critical Essay.

With coloured and plain illustrations.

FIRST EDITION. *The Scarce Issue with "Zamiel" beneath wood-cut vignette on title.*

8vo, original cloth, uncut. London, 1868.

£10 10s

1947 **William Blake: A Critical Essay.**

With illustrations from Blake's Designs in facsimile, coloured and plain.

FIRST EDITION. 8vo, original cloth, uncut.

London, John Camden Hotten, 1868.

£4 4s

1948 **A Word for the Navy.** A Poem.

FIRST ISSUE OF THE FIRST EDITION.

F'cap. 8vo, original wrappers.

London, Charles Ottley, 1887.

£15 15s

Only 25 copies printed. It was published in March, 1887. The Redway Edition was not published till April, 1887, a month later.

1949 **A Catalogue** of First Editions of the Works of Algernon Charles Swinburne in the Library of Edward K. Butler.

With facsimiles of rare titles and MSS.

8vo, original boards.

Boston, Privately Printed, 1921.

£1 15s

Only 65 copies printed.

1950 **Cosse** (Edmund). **The Life of Algernon Charles Swinburne.**

With 6 illustrations.

Royal 8vo, original cloth. London, 1917.

12s 6d

1951 **Wise** (Thomas J.). **A Bibliography of the Writings in Prose and Verse of Algernon Charles Swinburne.**

Numerous illustrations.

2 vols., thick small 4to, boards, uncut.

London, Printed for Private Circulation only, 1919-1920. **£6 6s**

Only 125 copies printed.

Swinburne (Algernon Charles)—*continued*.

- 1952 ——— **A Swinburne Library.** A Catalogue of Printed Books, Manuscripts and Autograph Letters by Algernon Charles Swinburne, collected by Thomas James Wise.

With numerous illustrations.

4to, *original buckram, uncut, t.e.g.*

London, Printed for Private Circulation Only, 1925.

£3 3s

One of 170 copies printed on Antique Paper.

PRESENTATION SET FROM A. C. SWINBURNE.

- 1953 **Brontës** (The). **The Life and Works of Charlotte Brontë and her Sisters:** with Introductions to the Works by Mrs. Humphry Ward and an Introduction and Notes to the Life by Clement K. Shorter.

With portraits and illustrations.

7 vols., crown 8vo, *original cloth, uncut, t.e.g.*

London, 1899.

£10 10s

Presentation set from A. C. Swinburne to W. T. Watts-Dunton, with Swinburne's Signed Autograph Inscription in three of the volumes.

PRESENTATION COPY FROM A. C. SWINBURNE.

- 1954 **Ford** (John). **Works of:** with notes critical and explanatory by William Gifford, Esq.

A NEW EDITION, *carefully revised with additions to the text and to the notes by the Rev. Alexander Dyce.*

3 vols., crown 8vo, *original cloth.* *London, 1869.*

£7 15s

Presentation Copy from the Poet A. C. Swinburne with inscription by him on fly-leaf :—" Walter Theodore Watts Dunton from Algernon Charles Swinburne, Jan. 3, 1904."

And on p. 249 he has added at foot, in his characteristic writing, two alternative readings of a passage which is mutilated in the original, viz. :—

" On Vesta's holiest Altars, and for odours
Sprinkled with virgin tears like dew to feed in."

Or

" On Vesta's altars, where her virgins's tears
(like holiest odours) sprinkled dew to feed 'em."

Swinburne (Algernon Charles)—*continued.*

“THE AGE OF SHAKESPEARE.”

- 1955 **Autograph Manuscript Signed of his “Essay on John Webster,” published by him in “The Age of Shakespeare.”**

Comprising some 44 pp., *folio, circa* 1885-6.

Handsomely bound in full levant morocco, lettered on side and back.

£185

The complete original manuscript from which the Essay was first printed in “The Nineteenth Century,” June, 1886, and afterwards published by Swinburne in “The Age of Shakespeare.”

Webster evinced such command of tragic art and intensity as Shakespeare alone among Englishmen has surpassed. Burbage himself acted in Webster’s famous plays of “The White Devil” and “The Duchess of Malfi.”

Swinburne in the opening of his manuscript classes Shakespeare and Webster together as the greatest of their age.

“There were many poets in the age of Shakespeare who made us think, as we read them, that the characters in their plays could not have spoken more beautifully, more powerfully, more effectively, under the circumstances imagined for the occasion of their utterance: there are only two who make us feel that the words assigned to the creatures of their genius are the very words they must have said, the only words they could have said, the actual words they assuredly did say. Mere literary power, mere poetic beauty, mere charm of passionate or pathetic fancy, we find in varying degrees dispersed among them all alike; but the crowning gift of imagination, the power to make us realise that thus & not otherwise it was, that thus & not otherwise it must have been, was given—except by exceptional fits & starts—to none of the poets of their time but only to Shakespeare & Webster.

“Webster it may be said, was but as it were a limb of Shakespeare; but that limb, it might be replied, was the right arm. ‘The Kingly-crowned head, the vigilant eye,’ whose empire of thought & whose reach of vision no other man’s faculty has ever been found competent to match, are Shakespeare’s alone for ever; but the force of hand, the fire of heart, the fervour of pity, the sympathy of passion, not poetic & theatric merely, but actual & immediate, are qualities in which the lesser poet is not less certainly or less unmistakably pre-eminent than the greater. And there is no third to be set beside them: not even if we turn from their contemporaries to Shelley himself. All that Beatrice says in ‘*The Cenci*’ is beautiful & conceivable & admirable: but unless we except her exquisite last words—and even they are more beautiful than inevitable—we shall hardly find what we find in *King Lear* & *The White Devil*, *Othello*, & *The Duchess of Malfi*; the tone of convincing reality, the note, as a critic of our own day might call it, of certitude.”

JOHN ADDINGTON SYMONDS.

- 1956 **Animi Figura.**

FIRST EDITION. 12mo, *original cloth.* London, 1882. **£2 5s**

- 1957 **The Escorial.** A Prize Poem recited in the Theatre, Oxford, June 20th, 1860.

FIRST EDITION. 12mo, 15 pp., *wrappers.*
Oxford, 1860.

£1 5s

Symonds (John Addington)—*continued*.

1958 **In the Key of Blue and other Prose Essays.**

FIRST EDITION. Post 8vo, *original cloth gilt, uncut, t.e.g.*
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£3 3s

1959 **An Introduction to the Study of Dante.**

Frontispiece.

FIRST EDITION. Post 8vo, *original cloth.*
London, 1872.

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1960 **The Life of Benvenuto Cellini**, newly translated into English.

With engraved portrait and 8 etchings by F. Laguillermie, also 18 reproductions of the works of the Master.

FIRST EDITION. 2 vols., square royal 8vo, *half calf, uncut, t.e.g.*
London, 1888.

£15 15s

1961 **The Life of Michelangelo Buonarroti:** Based on Studies in the Archives of the Buonarroti Family at Florence.

With etched portrait and 50 reproductions of the Works of the Master.

FIRST EDITION. 2 vols., thick royal 8vo, *original cloth.*
London, 1893.

£5 5s

1962 **New and Old.** A Volume of Verse.

FIRST EDITION. Post 8vo, *original cloth, uncut.*
London, 1880.

18s

1963 **New and Old:** A Volume of Verse.

FIRST EDITION. 8vo, *original cloth.* London, 1880.

£3 3s

Arthur Symonds' Copy, with the following Signed Autograph Note:—

"Symonds in a letter in regard to my *Days and Nights* said: 'The transcripts from life in your verse are realistic and penetrated with strong human emotion; next the Sonnets, the form of which in many cases seem to me of admirable quality. You ought to concentrate yourself on dramatic presentation and poetical treatment, upon some central theme. I believe you have the gift to produce a substantial work of art.'"

1964 **Our Life in the Swiss Highlands.**

Frontispiece.

FIRST EDITION. Post 8vo, *original cloth.*
London and Edinburgh, 1892.

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PRESENTATION COPY, with inscription on fly-leaf:—
Venice 1892.

To Mrs. Brown,
from the joint Authors,
Margaret Symonds.

(Mrs. Brown was the wife of Symonds' biographer).

Symonds (John Addington)—*continued.*

- 1965 **Renaissance in Italy.** The Catholic Re-action.
FIRST EDITION. 2 vols., square royal 8vo, *original cloth.*
London, 1886. £5 5s
- 1966 **Shakspeare's Predecessors in the English Drama.**
FIRST EDITION. 8vo, *original cloth.* *London, 1884.* £3 3s
- 1967 **Shelley.**
FIRST EDITION. F'cap. 8vo, *original cloth.*
London, 1878. 12s 6d
- 1968 **Sketches in Italy and Greece.**
FIRST EDITION. Post 8vo, *original cloth, uncut.*
London, 1874. £2 10s
- 1969 **The Sonnets of Michael Angelo Buonarroti and Tommaso Campanella:**
Now for the first time translated into rhymed English.
FIRST EDITION. Post 8vo, *original cloth.*
London, 1878. £1 4s
- 1970 **Walt Whitman: A Study.**
With portrait and 4 illustrations.
FIRST EDITION. Square 8vo, *original cloth, uncut, t.e.g.*
London, 1893. £2 15s
- 1971 **Wine, Women, and Song.** Mediaeval Latin Students' Songs. Now first translated into English Verse.
FIRST EDITION. 12mo, *blue crushed levant morocco, the sides most elaborately gold tooled and floreated ornaments, gold dotted lines, and inlays of red, gilt floreated back, uncut, t.e.g., by Riviere.*
London, 1884. £25
- 1972 **Autograph Letter Signed.**
3 pp., 8vo. *Baden, 16th May, 1886.* £5 15s
A very fine letter on literary matters; mentioning his "History of the Italian Renaissance."
" . . . Have you formed an opinion as to the authorship of 'The Doleful Lay of Clarinda,' ascribed to the Countess of Pembroke, but printed at the end of Spenser's 'Astrophel'? I am not versed in recent Spenserian criticism and have no right edition of his works with me here. But the style of this elegy seems to me suspiciously like that of Spenser.
" I should be sorry to find that good judges hold him for the author.
" When is your Raleigh coming out? . . .
" Here I am at a German Bath, with a sick daughter, up to my eyes in proof of the last 2 vols of Renaissance in Italy." Etc.

Symonds (John Addington)—*continued*.

1973 **Autograph Letter Signed to A. C. Swinburne, the Poet.**

4 pp., 8vo.

Bristol, 4th January, 1876. With envelope.

£4 10s

Concerning Swinburne's "Erechtheus" of which he speaks in high praise. He also thanks Swinburne for appreciating his book about the Greek Poets, and says, "I am just about to print another series, wh^h will contain Essays on the fragment of the Tragic & Comic poets."

ARTHUR SYMONS.

1974 **Amoris Victima.**

FIRST EDITION. 8vo, *original cloth, uncut.*

London, 1897.

£2 2s

1975 **Plays, Acting, and Music.**

Illustrated with numerous portraits.

FIRST EDITION. 8vo, *original cloth, uncut.*

London, 1903.

15s

1976 **Plays, Acting, and Music.** A Book of Theory.

Second Edition. 8vo, *buckram, uncut, t.e.g.*

London, 1909.

14s

Entirely remodelled with many additions, corrections, and changes.

1977 **The Romantic Movement in English Poetry.**

FIRST EDITION. 8vo, *buckram, uncut.* *London, 1909.*

18s

WITH SIGNED MANUSCRIPTS INSERTED.

1978 **Silhouettes.**

Second Edition, revised and enlarged.

8vo, *original cloth, uncut.* *London, 1896.*

£12 12s

WITH SIGNATURE OF THE AUTHOR ON FLY-LEAF, AND INSERTED ARE 4PP. OF MSS. POEMS BY HIM, EACH SIGNED.

1979 **William Blake.**

FIRST EDITION. Royal 8vo, *original buckram, uncut, t.e.g.*

London, 1907.

£1 10s

Symons (Arthur)—*continued*.

THE FIRST AUTOGRAPH MANUSCRIPT OF HIS POEM
ON THE DEATH OF BROWNING.

- 1980 **Original Autograph Manuscript Signed, commencing "Browning is dead."**

Written in pencil on 5 pp., small 8vo, and comprising nine verses of four lines each, signed and dated 15th December, 1889.

Newly bound to 4to size in half morocco, with artistically written title-page and transcript of the poem inserted. **£9 10s**

The original manuscript of this fine poem, in memoriam of Robert Browning. It is clearly written in pencil (which has been fixed) and contains many corrections in the text.

" 'Browning is dead.' A nation's grief,
But I too have my right to mourn,
Being no otherwise forlorn
Than soldiers who have lost their chief.

" I see the field he won : I see
The alien hosts he put to rout,
But him I see no more : without
The victor what is victory?" Etc.

- 1981 **Hawthorne** (Nathaniel). **The Scarlet Letter: A Romance.**

2 pp., with a long signed manuscript note on the work in the autograph of Arthur Symons.

12mo, half calf. London, 1851.

£2 2s

J. M. SYNCE.

- 1982 **The Aran Islands.**

With drawings by Jack B. Yeats.

8vo, original cloth, uncut. Dublin, 1907.

£1 10s

- 1983 **The Playboy of the Western World: A Comedy in Three Acts.**

Portrait.

FIRST EDITION. F'cap. 8vo, original half binding, uncut.

Dublin, Maunsel and Co, 1907.

£5 5s

- 1984 **Poems and Translations.**

8vo, original half buckram binding.

Cuala Press, Churchtown, Dundrum, 1909.

Only 250 copies printed.

£3 10s

Synge (J. M.)—*continued.*

1985 **Poems and Translations.**

8vo, *original boards, uncut.*

New York, Printed for John Quinn, 1909.

£7 10s

1986 **In the Shadow of the Glen.** A Play in one Act.

Square 12mo, *original wrappers.*

Published by John Quinn, New York, 1904.

£6 10s

One of 50 copies, Privately Printed, to secure the American Copyright.

1987 **The Shadow of the Glen and Riders to the Sea.**

FIRST EDITION. Square 12mo, *original wrappers, uncut.*

London, 1905.

£4 10s

1988 **The Tinker's Wedding.** A Comedy in Two Acts.

FIRST EDITION. Post 8vo, *original half buckram binding, uncut.*

Dublin, 1907.

£3 3s

1989 **The Well of the Saints.** A Play in Three Acts.

FIRST EDITION. Post 8vo, *original wrappers, uncut.*

London, 1905.

£3 18s

Vol. I. of the Abbey Theatre Series.

1990 **The Well of the Saints.** A Drama in Three Acts.

Square 12mo, *original wrappers.*

Published by John Quinn, New York, 1905.

£6 10s

One of 50 copies, Privately Printed, to secure the American Copyright.

SIR RABINDRANATH TAGORE.

1991 **Chitra:** A Play in One Act.

FIRST EDITION. 8vo, *original buckram, uncut.*

London, Published by the India Society, 1913.

£1 10s

One of 500 copies printed for the India Society, of which only 250 were for sale.

1992 **The Crescent Moon.** Translated from the Original Bengali by the Author.

With 8 illustrations in colour.

FIRST EDITION. Square 8vo, *original decorated cloth gilt, t.e.g.*

London, 1913.

£1 1s

Tagore (Sir Rabindranath)—*continued.*

1993 **The Cycle of Spring.**

FIRST EDITION. Post 8vo, *original cloth, uncut, as issued.*
London, 1917.

7s 6d

1994 **Fruit Gathering.**

FIRST EDITION. Post 8vo, *original cloth, uncut, as issued.*
London, 1916.

8s 6d

1995 **Hungry Stones,** and other Stories. Translated from the Original Bengali by Various Writers.

FIRST EDITION. Post 8vo, *original cloth.* *London, 1916.*

5s

1996 **The King of the Dark Chamber.** Translated into English by the Author.

FIRST EDITION. Post 8vo, *original cloth.* *London, 1914.*

5s

1997 **One Hundred Poems of Kabir.** Translated by Rabindranath Tagore, assisted by Evelyn Underhill.

8vo, *white buckram binding, uncut.*

Published by the India Society, London, 1914.

18s

1998 **The Post Office.** A Play, translated by Devabrata Mukerjea; with Preface by W. B. Yeats.

Printed in red and black.

FIRST EDITION. 8vo, *original boards.*

The Cuala Press, Churchtown, Dundrum, 1914.

£1 10s

1998a **Tenniel** (John). **Aesop's Fables.** A New Version chiefly from original sources by the Rev. T. James.

With more than 100 fine wood engravings designed by John Tenniel.

FIRST EDITION. Post 8vo, *handsomely bound by Zaehnsdorf in full crushed levant morocco extra, gilt panel back, with gilt ornaments on sides, uncut, t.e.g. Original cover bound in at end.*

London, 1848.

£6 18s

ALFRED, LORD TENNYSON.

THE "TRIAL" EDITION.

1999 **Becket.** A Tragedy.

Crown 8vo (pp. 123), *handsomely bound by Riviere in full crushed levant morocco extra, uncut, t.e.g.* London, 1879. **£85**

With the exception of the "Trial" editions of the *Foresters*, 1881, *The Cup* and *The Falcon*, 1882, and *The Promise of May*, 1883 (of each of which a single copy only is known to exist), this first privately printed edition of *Becket* is the rarest of all the author's privately printed plays. Four copies only can at present be recorded.

"In 1879 my father printed the first proofs of his tragedy of *Becket*, which he had begun in December, 1876. But he considered that the time was not ripe for its publication; and this therefore was deferred until December, 1884."—Alfred Lord Tennyson. *A Memoir*. By his Son. London: 1897, Vol. II, p. 193.

William Allingham records in his diary, under the date of August 5, 1880, that Tennyson said to him:

"I gave Irving my '*Thomas à Becket*': he said it was magnificent, but it would cost him £3,000 to mount it: he couldn't afford the risk. If well put on the Stage it would act for a time, and it would bring me credit (he said), but it wouldn't pay. He said, 'If you give me something short I'll do it.' So I wrote him a play in two acts, *The Cup*."

Although the play was written as early as 1879 and printed in that year, it was not published until 1884. A comparison of the text of this private issue with that of the published edition of 1884 shows a large number of variations.

WITH AUTOGRAPH LETTER.

2000 **Becket.** A Tragedy in a Prologue and Four Acts. As arranged for the Stage by Henry Irving and presented at the Lyceum Theatre on 6th February, 1893.

8vo, *original wrappers*.

London, Macmillan, 1893. (*Preserved in a half morocco case by Riviere*). **£21**

Inserted is an Autograph Letter of Lord Tennyson, 1 page, 8vo, dated from Farringford, Freshwater, Isel of Wight. Feb. 12.

"My Dear Craik,

Kindly send me a Vol. of New Ed. of *Foresters* with notes, also, remember my stage copy of *Becket* which I sent to you.

Yrs. ty.

T "

2001 **Carmen Saeculare**, An Ode, by Alfred Tennyson, D.C.L., Poet Laureate.

Post 8vo, *original wrappers*.

London, Printed for Private Distribution, 1887.

£18 18s

Only a very few copies issued.

Tennyson (Alfred, Lord)—*continued.*

PRESENTATION COPY.

2002 **Demeter and other Poems.**

FIRST EDITION. F'cap. 8vo, *original cloth, uncut.*

London, 1889.

£8 8s

Presentation Copy, with Autograph Inscription :—" Joseph Anderson from Tennyson, Jan. 2nd .90."

2003 **Dramatic Works.**

4 vols., 16mo, *original cloth, 1886.*

£18 18s

Presentation Copy from Tennyson to Theodore Watts Dunton, with inscription in the handwriting of the former, on half-title of Volume I. :—

" Theodore Watts
from
Tennyson,
Xmas, 1886."

TRIAL ISSUE.

2004 **The Falcon.**

THE FIRST TRIAL EDITION. Post 8vo, *wrappers, uncut.*

London, Printed for the Author, 1879.

£10 10s

" This private edition of ' The Falcon ' was evidently prepared by the poet with the greatest possible care and finish.

" One of the most interesting results achieved by a study of these early ' Trial-books ' is the insight obtained into the method employed by the Laureate in elaborating his work. Again and again did the Poet correct and revise his lines, and introduce or delete entire passages, sometimes of considerable length, only in the end to cancel or discard his revisions, and finally fix upon the text as it stood in his earliest draft."—(Mr. T. J. Wise's Bibliography).

WITH ADDITIONAL LINE BY THE AUTHOR.

2005 **Gareth and Lynette, &c.**

FIRST EDITION. F'cap. 8vo, *original cloth, uncut.*

London, 1872.

£21

Unique Copy containing an additional line in Lord Tennyson's Autograph, " Far other was the Tristram, Arthur's Knight," on page 128.

This Line was printed in the later editions.

2006 **To H.R.H. Princess Beatrice.**

On 1 page, 4to, *enclosed in buckram portfolio. July, 1885.*

£10 10s

" One Hundred Copies were printed, and about Ninety-Seven of these were forwarded to the Queen on July 20th, 1885, three days before the Royal Wedding."
—T. J. Wise.

Tennyson (Alfred, Lord)—*continued.*

2007 **Helen's Tower, Glandeboyce.**

Engraved title.

FIRST EDITION. 4to, *original wrappers, g.e.*

Privately Printed. (1861).

£21

Tennyson contributed to this, the poem :—

“ Helen's Tower, here I stand,
Dominant over sea and land.” Etc.

In 1870 Robert Browning contributed a poem which was inserted in the copies which had not been distributed, and his poem is inserted in the present copy.

2008 **The Holy Grail and other Poems.**

An unrecorded Trial Edition, largely re-set, with corrections and additional poems.

12mo, *in the original green paper wrappers.*

Strahan and Co., London, 1869.

£85

Probably Unique—the Copy sent to Sir James Knowles for proof reading, with the following pencil note of instructions on fly-leaf :—

“ 4 Proofs tonight—stitched ”
“ stitch this copy as well.”

There are numerous corrections and additions throughout the volume, a few being in the hand of Tennyson, but the majority by James Knowles, including a note written by him said to have been dictated by Tennyson on the origin of “ The Golden Supper.”

The short poem entitled “ The Minute ” is omitted in the published edition of 1870.

The collation of our copy is as follows :—

Collation : Half-title, note on reverse “ These four ‘ Idylls of the King ’ are printed. . . ”; contents, I leaf; The Coming of Arthur, fly-leaf and pp. (3)-29; The Holy Grail, fly-title and pp. (33)-88; Pelleas and Ettarre, fly-title and pp. (91)-127; The Passing of Arthur, fly-title and pp. (131)-158; fly-title “ Miscellaneous ”; Northern Farmer, pp. (161)-168; The Lover's Tale (incomplete), pp. 211-236; The Victim, pp. 167-172; The Minute and Wages, pp. 173-4; The Higher Pantheism, pp. 169-171; Flower in the Crannied Wall, p. 172; Lucretius, pp. 237-254 (pagination recorded as printed).

2009 **The Homes and Haunts of Alfred Lord Tennyson.** By George P. Napier.

Portrait and numerous illustrations.

8vo, *half morocco gilt, t.e.g.* Glasgow, 1892.

£3 3s

Tennyson (Alfred, Lord)—*continued*.

CORRECTED PROOF SHEETS.

2010 Idylls of the King.

Proof sheets for Strahan's Library Edition with many corrections in the hand of Lord Tennyson.

In sheets, *unbound*. Oct. 23.—Dec. 2, 1872.

£125

Very interesting Proof Sheets, with Autograph Corrections by the Poet, comprising :—

DEDICATION, pp. 1-4.

THE COMING OF ARTHUR, pp. 7-34.

Table of Contents : The Round Table, Gareth and Lynette, Geraint and Enid, Merlin and Vivien, Lancelot and Elaine, The Holy Grail, Pelleas and Ettarre, The Last Tournament.

GARETH AND LYNETTE, pp. 39-122.

GERAINT AND ENID, pp. 125-128 (incomplete).

LANCELOT AND ELAINE (incomplete), but comprising pages 49-82, with 30 Autograph Corrections by Tennyson, one being an additional line added.

Half-title : THE HOLY GRAIL, pages 85-136, with 33 Autograph Corrections by Tennyson. To one of these corrections he has added the following note :—

“ the printer should not have made this mistake,
they had the printed text to go by.”

PELLEAS AND ETTARRE, pp. 139-174, with 61 Autograph Corrections by Tennyson, including some entirely new lines.

THE LAST TOURNAMENT, pp. 171-221, with 11 Autograph Corrections by Tennyson.

GUINEVERE, pp. 225-264, with 10 Autograph Corrections by Tennyson.

THE PASSING OF ARTHUR, pp. 267-294, with 31 Autograph Corrections by Tennyson.

THE PASSING OF ARTHUR. A new revise of Pages 289-296. Being a new proof of the last six pages of the Passing of Arthur, with the additional two pages added of the poem—

“ To The Queen.” “ O Loyal to the royal in thyself.”

With further numerous corrections by Tennyson. In the first two pages of “ To the Queen ” these corrections consist of five lines cancelled and new lines added by Tennyson himself.

2011 Idylls of the King.

AN UNRECORDED TRIAL EDITION.

12mo, *in the original green paper covers*.

Strahan and Co., London, 1869.

£95

Unique Trial Issue, unrecorded in any bibliography, and especially printed for (Sir) James Knowles, the Founder and Editor of the “ XIXth Century,” in which paper many of Tennyson's Poems first appeared.

On the fly-leaf the publisher has appended the following note—

“ for Mr. Knowles—

Special copy printed October 6th.

A. Strahan.”

Tennyson (Alfred, Lord): Idylls of the King—continued.

Knowles was evidently the first Proof Reader and it was for this purpose the present copy was sent to him. He has made numerous corrections throughout the volume.

The collation of this issue differs from any other, and we accordingly append copy of same, as follows :—

Collation : Half-title, “ Idylls of the King ”; title, dedication, pp. (V)-VIII; contents, 1 leaf; The Birth of Arthur, fly-title and pp. (3)-25; Enid, pp. (1)-97; Vivien, fly-title and pp. (101)-144; Elaine, fly-title and pp. (147)-222; The Holy Grail, fly-title and pp. (29)-78; Sir Pelleas, fly-title and pp. (81)-113; Guinevere, fly-title and pp. (225)-261; The Death of Arthur, fly-title and pp. (117)-139 (pagination recorded as printed).

Numerous Corrections throughout in the hand of Knowles.

2012 Idylls of the King.

Another unrecorded trial edition, largely re-set, embodying corrections made in the copy described previously, and many others.

Thick small 8vo, *original green paper wrappers*.

Strahan and Co., London, 1869.

£65

Probably Unique, with Corrections on the half-title and contents leaf.
From the Collection of Sir James Knowles.

2013 In Memoriam.

FIRST EDITION. F'cap 8vo, *original cloth, uncut.*
London, 1850.

£6 6s

2014 In Memoriam: An Index to “ In Memoriam.”

40 pp., 12mo, *sewn. London, 1862.*

10s 6d

2015 The Love Story of “ In Memoriam.” Letters from Arthur Hallam to Emily Tennyson.

FIRST EDITION. Small 4to, *original wrappers.*
London, Privately Printed. Circa 1917.

£7 10s

Only 25 copies printed by Clement Shorter for distribution among his friends.

AUTHOR'S PRIVATE EDITION.**2016 The Last Tournament.**

By Alfred Tennyson, D.C.L., Poet Laureate.

F'cap. 8vo, *handsomely bound by Riviere in full crushed levant morocco extra, uncut, t.e.g.*

Strahan and Co., 56, Ludgate Hill, London, 1871.

£26

This little volume is of great rarity. It was printed for circulation among a limited circle of the Author's friends, and in a copy in Mr. Wise's possession, the Publisher Strahan, has written the following note :—

“ Of this private Edition of the Last Tournament not more than 20 copies were printed.”

Tennyson (Alfred, Lord)—*continued.*

2017 **Lucretius.**

THE RARE FIRST AND PRIVATELY PRINTED EDITION.

Square post 8vo, *boards, uncut.*

Cambridge, Mass., Printed for Private Circulation, 1868. **£6 6s**

2018 **The New Timon and the Poets;** with other omitted Poems.

32 pp., small 8vo, *unbound, as issued.*

Privately Printed, 1876. **£2 10s**

This is the Pirated Edition issued by Herne Shepherd.

2019 **"Ode on the Opening of the Colonial and Indian Exhibition."**

By Lord Tennyson, Poet Laureate.

Tuesday, 4th May, 1886.

London: William Clowes & Sons, Limited, Official Printers and Publishers to the Royal Commission.

4 pp., 4to, *bound in full levant morocco, by Riviere.*

London, 1886. **£52 10s**

This handsome brochure was produced solely for official purpose, or for the use of the Court, at the Opening Ceremony of the Exhibition, and is now of the extremest rarity, very few copies having apparently been printed, and fewer still preserved.—T. J. Wise.

2020 **Poems.** By Two Brothers.

FIRST EDITION. 12mo, *full morocco, t.e.g., other edges smooth.*

London, 1827. **£12 10s**

From the library of John Drinkwater, with his Autograph on fly-leaf.

2021 **Poems.** Chiefly Lyrical.

FIRST EDITION. F'cap 8vo, *original boards, with portion of label, uncut. London, 1830.* **£18 18s**

2022 **Poems,** chiefly Lyrical.

FIRST EDITION and one of the Early Issues, with page 91 misprinted

19. F'cap. 8vo, *bound in full levant morocco, t.e.g., other edges smooth.*

London, 1830. **£10 10s**

From the library of John Drinkwater, with his Autograph on fly-leaf.

Tennyson (Alfred, Lord)—*continued*.

2023 **Poems.** 1833.

F'cap. 8vo.

Most handsomely bound by Lortic in full crushed levant morocco super extra, broad gold border on side (Derome style), full gilt back, uncut, t.e.g., 1833. **£21**

A most superb example of Lortic's binding.

2024 **Poems**, principally designed for the Use of Schools and Young Persons. Selected by the Editor of the Harp of Canaan, etc., etc.

F'cap. 8vo, *red morocco, gilt back, t.e.g.*

London, 1836.

£1 10s

Includes Tennyson's "New Year's Eve," also poems by S. T. Coleridge, Wordsworth, Mrs. Hemans, Southey, Barry Cornwall, Byron, W. Howitt, etc.

2025 **Poems.**

FIRST COLLECTED EDITION. 2 vols., f'cap. 8vo, *full levant morocco extra, uncut, t.e.g.*

London, Moxon, 1842.

£10 10s

2026 **Poems.**

FIRST COLLECTED EDITION. 2 vols., f'cap. 8vo, *half morocco, g.e.*

London, Moxon, 1842.

£5 5s

2027 **Poems.**

With portrait of Tennyson, and 54 illustrations by John Everett Millais, William Holman Hunt, Dante Gabriel Rossetti, Clarkson Stanfield, Daniel Maclise, John Calcott Horsley, and William Mulready.

FIRST ILLUSTRATED EDITION. Square 8vo, *original cloth.*

London, Moxon, 1857.

£3 10s

2028 **Poems.** MDCCCXXX—MDCCCXXXIII.

Small square 8vo, *full morocco gilt, t.e.g., by Bedford.*

Privately Printed, 1862.

£5 5s

This was a pirated edition of Tennyson's suppressed poems (taken from the Poems, chiefly Lyrical of 1830, and the Poems of 1833). Its appearance led to legal action being taken by the Author to protect his Copyright. A neatly written MSS. account of these proceedings is bound in at the end of this volume.

2029 **Poems.** MDCCCXXX—MDCCCXXXIII. Another Copy.

Small square 8vo, *original blue wrappers.*

Privately Printed, 1862.

£4 4s

Tennyson (Alfred, Lord)—*continued*.

WITH TENNYSON'S AUTOGRAPH SIGNATURE.

2030 **Poems.**

Illustrated by Edward Lear.

Printed on Japanese vellum, 4to, *original half morocco, uncut, t.e.g.*
London, 1889. **£5 5s**

One of 100 copies signed by the Author.

2031 **The Sailor Boy.**

THE EXCEEDINGLY RARE FIRST EDITION.

F'cap. 8vo, *original wrappers.*

London, Emily Faithfull, 1861. **£31 10s**

One of 25 copies only "for the Author's use."

2032 **The Silent Voices.**

By Alfred Lord Tennyson.

The Exceedingly Rare Pamphlet of 4 pp., small 8vo, *preserved in buckram case.*

London, Macmillan and Co., and New York, 1892. **£15 15s**

This pamphlet was issued on October 11th, 1892, the day preceding Tennyson's funeral. The Verses were printed in this manner simply to assure the Copyright, and very few copies were produced.

2033 **(Timbuctoo).** Prolusiones Academicæ Praemiis Annuis Dignatae et in Curia Cantabrigiensi Recitatae Comitibus Maximis A.D. M.DCCC.XXIX.

FIRST EDITION. 8vo, *in the original blue wrappers, and bound in full calf. Cambridge, (1829).* **£5 5s**

The First Appearance of Tennyson's Prize Poems. After the General Title-page (as given above) is the separate title of Timbuctoo.

From the library of John Drinkwater, with his Autograph on fly-leaf.

2034 **A Welcome.**

FIRST ISSUE OF FIRST EDITION.

F'cap. 8vo, 4 pp., *unbound. London, Moxon, 1863.* **15s**

2035 **A Welcome.**

SECOND ISSUE OF FIRST EDITION.

F'cap. 8vo, *unbound. London, 1863.* **5s**

Tennyson (Alfred, Lord)—*continued*.

2036 **The Window;** or, The Loves of the Wrens.

The Pirated Issue of Herne Shepherd, and issued a year before the appearance of the published edition.

16 pp., post 8vo, *wrappers as issued*, 1867. **£2 10s**

The text of this Pirated Reprint follows precisely that of the original folio edition privately printed at Canford Manor, and includes the Verses printed there and afterwards suppressed.

Mr. Wise in his Tennyson Bibliography adds "the little pamphlet is therefore of much interest, and its pecuniary value much greater than would otherwise have been the case."

PRESENTATION SET.

2037 **Works.**

LIBRARY EDITION.

6 vols., crown 8vo, *original green cloth*.

London, Strahan and Co., 1872-3. **£25**

PRESENTATION COPY FROM TENNYSON, with inscription on half-title of Volume V. :—

" R. S. Moss
from
A. Tennyson."

In Volume V. is also inserted an Autograph Letter of Tennyson, in which he writes :—

" Have you received The Idylls of The King (V & VI of the Library Ed.)? I sent it to you some days ago." Etc.

In Volume II is pasted a signed note from Tennyson to the Publishers, Strahan, listing eleven misprints in the volume, and stating :—

" This last but one is an error of importance to the sense. I have not looked through the 1st part before En . . . & indeed only glanced through the latter. Your reader will see I have no doubt that there are no misprints." Etc.

2039 [**Knowles** (J. T.).] **Tennyson's Arthurian Poem.**

F'cap. 8vo, *original wrappers*. *London, 1871.* **14s**

2040 **Napier** (G. G.). **The Homes and Haunts of Alfred, Lord Tennyson.**

Portrait, 18 full-page plates and numerous illustrations in the text, printed on Japanese vellum.

8vo, *half morocco gilt, uncut, t.e.g.* *Glasgow, 1892.* **£3 3s**

One of 300 copies.

2041 [**Wise** (T. J.).] **A Bibliography of the Writings of Alfred, Lord Tennyson.**

2 Portraits and Facsimiles.

2 vols., 8vo, *original cloth, uncut.*

London, Printed for Private Circulation, 1908. **£9 9s**

2042 **TENNYSON** (Charles). **Small Tableaux.**

FIRST EDITION. F'cap. 8vo, *original cloth, uncut.*
London, 1868.

£4 4s

Presentation Copy with Signed Autograph Inscription: "To Frederick and Maria Tennyson . . . from their affectionate brother Charles Turner. July the 14th, 1868."

About 1840 Chas. Tennyson took the name of Turner.

2043 ——— **Sonnets and Fugitive Pieces.**

FIRST EDITION. F'cap. 8vo, *original cloth, uncut.*
Cambridge, 1830.

£20

With Autograph Inscription on title: "Walter White from A. Tennyson."

2044 ——— **Sonnets and Fugitive Pieces.**

FIRST EDITION. 12mo, *calf.* *Cambridge, 1830.*

£4 4s

Presentation Copy, with Autograph Inscription: "To Lady Franklin with the Author's affectionate regards. Xmas, 1856."

W. M. THACKERAY.2045 **Set of His More Important Novels.**

Forming 7 volumes. ALL FIRST EDITIONS.

8vo, *uniformly bound in full morocco extra, gilt panel backs, gilt lines on sides, t.e.g., other edges trimmed, by Sangorski and Sutcliffe.*
London, 1848-1859.

£26

Comprises:—

Vanity Fair. With the "Rustic Letters" and "Steyne" Woodcut. With illustrations by the Author. 1848.

The History of Pendennis. 2 vols. With illustrations by the Author. 1849-1850.

The Newcomes. 2 vols. With illustrations by Richard Doyle. 1854-5.

The Virginians. 2 vols. With illustrations by the Author. 1858-9.

2045a **A Collection of his Important Novels.** Comprising:—

Vanity Fair. FIRST EDITION. *With illustrations by the Author, 1848.*

The History of Pendennis. FIRST EDITION. *With illustrations by the Author.*

2 vols., 1849.

The Newcomes. FIRST EDITION. *With illustrations by Richard Doyle.*

2 vols., 1854.

The Virginians. FIRST EDITION. *With illustrations by the Author.*
 2 vols., 1858.

Together, 7 vols., 8vo, *bound in half calf gilt, m.e.*
London, 1848-58.

£6 18s

Thackeray (W. M.)—*continued.*

2046 **An Interesting Event.** By M. A. Titmarsh.

FIRST EDITION. F'cap. 8vo, *sewn, as issued.*

London, D. Bogue, 1849.

£18 18s

One of a few copies only.

2047 **Doctor Birch and his Young Friends,** by M. A. Titmarsh.

Coloured engraved title and 15 coloured plates by the Author.

FIRST EDITION. Square post 8vo, *original boards, new back, g.e.*

London, 1849.

£4 4s

2048 **The English Humourists of the Eighteenth Century.**

FIRST EDITION. Post 8vo, *original cloth, uncut.*

London, 1853.

£3 3s

2049 **An Essay on the Genius of George Cruikshank.**

With numerous illustrations of his Works.

FIRST EDITION. 8vo, *original cloth, g.e., as issued.*

London, 1840.

£4 4s

2050 **Etchings by the late William Makepeace Thackeray while at Cambridge,**
illustrative of University Life, etc., etc.

With 2 sets of the plates (plain and coloured).

8vo, half green morocco gilt, t.e.g.

London, Now first published from the Original Plates, 1878. 18s

2051 **Etchings by the late William Makepeace Thackeray while at Cambridge,**

Another copy.

FIRST EDITION. 8vo, *original boards.*

Now printed from the original plates, 1878.

15s

2052 **The History of Pendennis, his fortunes and misfortunes, his friends and his greatest enemy.**

With plates and illustrations in the text by the Author.

2 vols., 8vo, original cloth, uncut. London, 1849.

£3 10s

2053 **The Irish Sketch-Book,** by Mr. M. A. Titmarsh.

With full-page and other illustrations by the Author.

FIRST EDITION. 2 vols., post 8vo, *original cloth, uncut.*

London, 1843.

£8 8s

Thackeray (W. M.)—*continued.*

2054 **The Irish Sketch-Book.**

With numerous engravings on wood, drawn by the Author.

SECOND EDITION. 2 vols., post 8vo, *original cloth, uncut.*

London, 1845.

£1 5s

2055 **L'Abbaye de Penmarc'h,** Mélodrame en Trois Actes, Par MM. Pro Tournemine et Thackeray.

Imperial 8vo, *unbound (no wrappers).* 21 pp.

Paris, 1840.

£3 10s

This was included by Shepherd in his Thackeray Bibliography, 1880; but it is now supposed that it was not written by W. M., but by his cousin Thomas James Thackeray.

2057 **Memoires de Barry Lyndon du Royaume D'Irlande.**

Roman Anglais, traduit avec l'autorisation de L'Auteur par Léon de Wailly.

Post 8vo, *original wrappers.* *Paris, 1876.*

£1 5s

2058 **Miscellanies:** Prose and Verse.

4 vols., original issue of each volume.

Post 8vo, *original cloth.* *London, 1855-1857.*

£2 10s

2059 **Mr. Thackeray, Mr. Yates, and the Garrick Club.** The Correspondence and Facts stated by Edmund Yates.

15 pp., 8vo, *unbound as issued, printed for private circulation, 1859.*

£11 11s

This publication relates to the controversy over Yates' article on Thackeray, which appeared in *Town Talk* in June, 1858 (No. 225). It had been preceded by a sketch of Dickens which had met with great success. Thackeray feeling injured, wrote on June 14 a letter to Yates demanding a retraction. Yates sought advice of Dickens, who was also a member of the Garrick Club, whereupon Thackeray appealed to the Club committee, on the plea that the criticism was personal, and that as he had met Yates only at the Club, it was the Club's duty to protect him from Yates' insults. At the general meeting in July action was taken directing Yates to apologise; not doing so, he was excluded from the Club. The affair created a coolness between Thackeray and Dickens that was terminated only a week before Thackeray's death.

This is the issue with Dickens correctly spelt on page 14.

2060 **Notes of a Journey from Cornhill to Grand Cairo,** by way of Lisbon, Athens, Constantinople, and Jerusalem.

Coloured frontispiece and woodcuts in the text by the Author.

FIRST EDITION. Post 8vo, *original cloth, uncut.*

London, 1846.

£2 15s

Thackeray (W. M.)—*continued.*

2061 **Novels by Eminent Hands.**

FIRST EDITION. Post 8vo, *original yellow wrappers.*
London, 1856.

£1 5s

2062 **The Orphan of Pimlico**, and Other Sketches, Fragments and Drawings.
With some notes by Anne Isabella Thackeray.
With portrait and 48 plates of reproductions.
4to, half leather. *London, 1876.*

14s

2063 **The Paris Sketch Book**; by Mr. Titmarsh.

With 12 full-page plates and 14 woodcuts by the Author.

FIRST EDITION. 2 vols., post 8vo, *full morocco gilt, uncut, t.e.g.*
London, 1840.

£10 10s

2064 **Photographs from Original Sketches**, by W. M. Thackeray.

Series of 6 large Photographs of Pen and Ink Sketches of W. M. Thackeray, with facsimile of his writing beneath each.

Large 4to, *half morocco.*

Published in Birmingham. Circa 1870.

£6 6s

The titles are as follows :

- (1) Young, Active and Beautiful, the Count des Dragées and Mademoiselle de la Bonbonniere vow to each other an eternal attachment.
- (2) They are married, but after several years of union they are neither so slim nor so happy as they were, etc.
- (3) He has once more become agreeable but for whom? For Mademoiselle de Toffy who is staying with her Aunt the neglected and no longer beautiful Mme. Dragées.
- (4) Having been aggravated by her husband all day Madame des Dragées writes down her wrongs in her ledger.
- (5) Disgusted with the Count's behaviour, his lady steps out on the leads of their apartment . . . and vows that she will cast herself into the street, etc.
- (6) Upon thinking better of it, she returned to the sleeping apartment, got into bed and, it is believed, slept well, etc.

2065 **Reading a Poem.**

Royal 8vo, *original half binding, uncut.*
New York, The Grolier Club, 1911.

£3 10s

Only 250 copies printed.

2066 **Rebecca and Rowena**, a Romance upon Romance, by Mr. M. A. Titmarsh.

8 full-page coloured plates by Richard Doyle.

FIRST EDITION. Square 8vo, *original boards, new back, g.e.*

London, 1850.

£8 10s

Thackeray (W. M.)—*continued*.

2067 **Reminiscences of a London Drawing Room** (Chesham Place, 1849).

8vo, *original blue wrappers*. N.D.

£6 10s

Privately Printed about the year 1860 by the Authoress, Thackeray's Friend, Miss Perry, for presents only. Contains references to Thackeray on almost every page (the original ideas for "Vanity Fair" and "Becky Sharp" are mentioned at page 3).

2067a **Roundabout Papers**. Reprinted from the "Cornhill Magazine."

With illustrations.

FIRST EDITION. Post 8vo, *full levant morocco, uncut, t.e.g.*

With specimen cover and back strip bound in. London, 1863. **£2 15s**

2068 **Sand and Canvas**, a Narrative of Adventures in Egypt, with a Sojourn among the Artists in Rome.

Frontispiece and 7 plates (6 of which are coloured), by Samuel Bevan.

FIRST EDITION. 8vo, *original cloth, uncut*.

London, Charles Gilpin, 1849.

£2 5s

Thackeray's humorous ballad, "THE THREE SAILORS," first appeared in this volume.

2069 **The Second Funeral of Napoleon**: In three Letters to Miss Smith, of London, and the Chronicle of the Drum. By Mr. M. A. Titmarsh.

With woodcut illustrations.

FIRST EDITION. Square 12mo, *full morocco, g.e.*

London, 1841.

£31 10s

2070 **Simple Melodies**.

With illustrations by W. M. Thackeray.

Facsimiles of the Original Manuscript and Drawings.

4to, *half roxburghe. Circa 1895.*

£3 10s

Very scarce, as only a few copies were issued.

2071 **Sketches after English Landscape Painters**, by L. Marvy, with short notices by W. M. Thackeray.

20 large and fine coloured engravings after Turner, Harding, Cox, Constable, Gainsborough, etc.

FIRST EDITION. Folio, *original blue cloth, g.e., as issued.*

London, D. Bogue, (1850).

£12 12s

Thackeray (W. M.)—*continued*.

- 2073 **The Snob:** A Literary and Scientific Journal: Not Conducted by Members of the University.

Vol. I., Parts 4, 5 and 6 only (pp. 17-34).

Post 8vo, *original wrappers*. 1829.

£8 10s

The above contains the article that is most essential to Thackeray Collectors, viz., "Timbuctoo," 2½ pp.: a Parody on Tennyson's Poem of the same name.

- 2074 **Sultan Stork**, and other Stories and Sketches; To which is added The Bibliography of Thackeray, revised and considerably enlarged.

FIRST EDITION. 8vo, *original cloth*. London, 1887.

12s 6d

- 2075 **Sultan Stork;** and other Stories and Sketches: Now first Collected.

To which is added The Bibliography of Thackeray, Revised and Considerably Enlarged.

Royal 8vo, *original cloth, uncut*. London, 1887.

£1 5s

Presentation Copy to A. C. Swinburne from the Editor, Richard Herne Shepherd, with the following inscription on fly-leaf:—

"A. C. Swinburne
A Small token of gratitude
and admiration from the Editor
Richard Herne Shepherd."

and with Swinburne's bookplate inside cover.

- 2076 **Thackerayana:** Notes and Anecdotes.

Illustrated by nearly 600 sketches by William Makepeace Thackeray, depicting Humorous Incidents in his School Life, and Favourite Scenes and Characters in the Books of his Everyday Reading.

THE RARE SUPPRESSED FIRST EDITION. Thick post 8vo, *original cloth gilt, uncut, t.e.g.* London, 1875.

£2 2s

- 2077 **The Tremendous Adventures of Major Cahagan.**

FIRST EDITION. Post 8vo, *original yellow wrappers, uncut*.

London, Bradbury and Evans, 1856.

£2 2s

- 2078 **Unpublished Letters;** containing numerous illustrations. Printed for the first time with the kind permission of Lady Ritchie.

FIRST EDITION. Small 4to, *original wrappers*.

London, Privately Printed, 1916.

£10 10s

One of 25 copies issued for private circulation.

Thackeray (W. M.)—*continued.*

2079 **Unpublished Verses.**

With 2 original drawings and facsimiles of the manuscripts.

F'cap. 8vo, *original wrappers.*

London, Privately Printed (not for sale), London, 1899. £6 10s

One of 25 copies only.

2080 **Vanity Fair.** A Novel without a Hero.

With plates and woodcuts by the Author.

FIRST ISSUE OF THE FIRST EDITION.

8vo, *full polished calf gilt, g.e. London, 1848.*

£15 15s

With the "Hoggarty Diamond" Advertisement, the Rustic Letters and Steyne woodcut.

2081 **Vanity Fair.** A Novel without a Hero.

With illustrations by the Author.

FIRST EDITION. 8vo, *original cloth, uncut.*

London, 1848.

£10 10s

With the "Hoggarty Diamond" Advertisement.

2082 **Het Schouwtooneel der Wereld.** Naar het Engelsch van W. M. Thackeray.

3 vols., *each volume having an illustration on title page, and a frontispiece giving two further illustrations.*

8vo, *original limp covers, edges entirely uncut, paper labels on backs.*

Haarlem, 1850.

£7 10s

The First Edition of "Vanity Fair" in Dutch.

2083 **The Victoria Regia.** A volume of original Contributions in Poetry and Prose. Edited by A. A. Proctor.

Royal 8vo, *original cloth gilt, g.e. London, 1861.*

£1 10s

Contains the first appearance of "A Leaf out of a Sketch Book," by Thackeray; and Tennyson's "The Sailor Boy."

2084 **W. M. Thackeray and Edward Fitzgerald,** A Literary Friendship: Unpublished Letters and Verses by W. M. Thackeray; with an Introduction by Lady Ritchie.

Small 4to, *original wrappers.*

London, Printed Privately by Clement Shorter for distribution among his friends, 1916.

£11 11s

One of 25 copies only printed, signed by Clement Shorter.

Thackeray (W. M.)—*continued*.

2085 **Church** (W. E.). **W. M. Thackeray** as an Artist and Art Critic. An Essay.

15 pp., 8vo, *original wrappers*. *Privately Printed*. N.D. 5s

2086 **Hannay** (James). **Brief Memoir of the late Mr. Thackeray.**

31 pp., small 8vo, *original wrappers*. *Edinburgh*, 1864. £1 5s

Issued by one of Thackeray's most intimate friends.

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" . . . On Tuesday morning I walked to Ambleside, sending Billy (whom I found there) with Povey to Elleray. From Ambleside I marched to De Quincey's with whom I dined." Etc.

" . . . On Saturday I rode to De Quincey's & found him tolerable. On Sunday I crow'd all day like a cock at Elleray to Robertson's infinite delight. On Monday, this day, De Quincey & William Garnet have dined with me here." Etc.

" . . . Yesterday we rode to Ambleside, Mary on Blair's Pony, which is in high health, very quiet, & spirited too. Maggie on the Nondescript. We called on the Lutwidge's whom we saw. They are all well, she looking very beautiful & in the family way of course; on the Edwards too, but luckily they were not visible. She leads them a terrible life, & is so severe on the oldest girl that she threatens to leave the house; so much for scandal. We called on the Norths & were most kindly received. I left the girls there and proceeded to Grassmere, along the rear road by the Lake side, which is beautiful. Found Hartley Coleridge, a little tipsy I fear, but not very much; went with him to Sammy Barlows. Sammy was delighted to see me. He has unroof'd his House, & is raising it several feet." Etc.

" . . . To-day I am to dine at Colgarth to meet the Wordsworths, & to-morrow at Storrs. Miss Curwen looks very delicate, & J. Wordsworth is a lout. People turn to laugh. I do not think she will live long." Etc.

" . . . I then found my way to Blair's who was in the country; & then to Lockhart's. I staid with him to dinner & walked into town with him & Miss Scott about 10 o'clock; her father is quite unconscious of this world; his disease being water on the brain, & incurable; he may die to-day or live for years. The first is preferable. So passed Tuesday. On Wednesday Blair came to breakfast; and we set off together on foot for Greenwich." Etc.

" . . . I called yesterday on Miss Landon, who is really a pleasant girl & seemed much flattered by the old gentleman's visit. To-day Blair & I, along with Edward Moxon (a bookseller) took Coach to Enfield (at 3 o'clock) to visit Charles Lamb. We return at night if there are Coaches. On Thursday I intend going to the Thomsons down the river." Etc.

" . . . I have seen Sir F. Collier who behaves kindly; but he cannot comprehend what I want on board the Vernon. Neither can I. Her destination is still unknown—but she is to have marines and artillerymen on board which smells of fighting. But with whom are we to fight? My own opinion is that we are going to Ireland, and to land troops at Cork. Williams thinks we are going to Madeira to

(Continued over)

Wilson (John, "Christopher North")—*continued*.

look after an American Frigate & Tatnal talks of the Greek Islands. Meanwhile Sir J. Malcolm, I fear is enraged at being kept tossing about the Donegal without learning why or wherefore; & nobody knows where the Orestes has gone. The Tyne sails to-morrow for Plymouth. The Vernon, it is thought, cannot be off before the 27th, so that there will be time for you to write me again before I go to sea." Etc.

" . . . I dined with Charles Burney one day & found the family the kindest of the kind & pleasant. I forget if I told you that the Literary Union gave me a dinner with T. Campbell in the Chair." Etc.

" . . . On Sunday I called on Mrs. S. C. Hall, Miss Landon & Thomas Campbell with the last not least of whom I passed the evening. . . I returned to London by seven & dined with a German baron whose name I can neither spell nor pronounce, a Polish patriot (not Shirma) & a French Royalist. On Tuesday, that is, this day, after some buisness connected with my cruise, I called on Mrs. Jamieson, author of King Charles Beauties. She is very clever, middle-aged, red-haired & agreeable; though I suspect you would call her a conceited Minx. She is to send some Italian airs—to the guitar for Maggie, to the Hotel this evening. I am going to dine to-day at the Literary Union with Campbell & some others." Etc.

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